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CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

JANUARY, 1913

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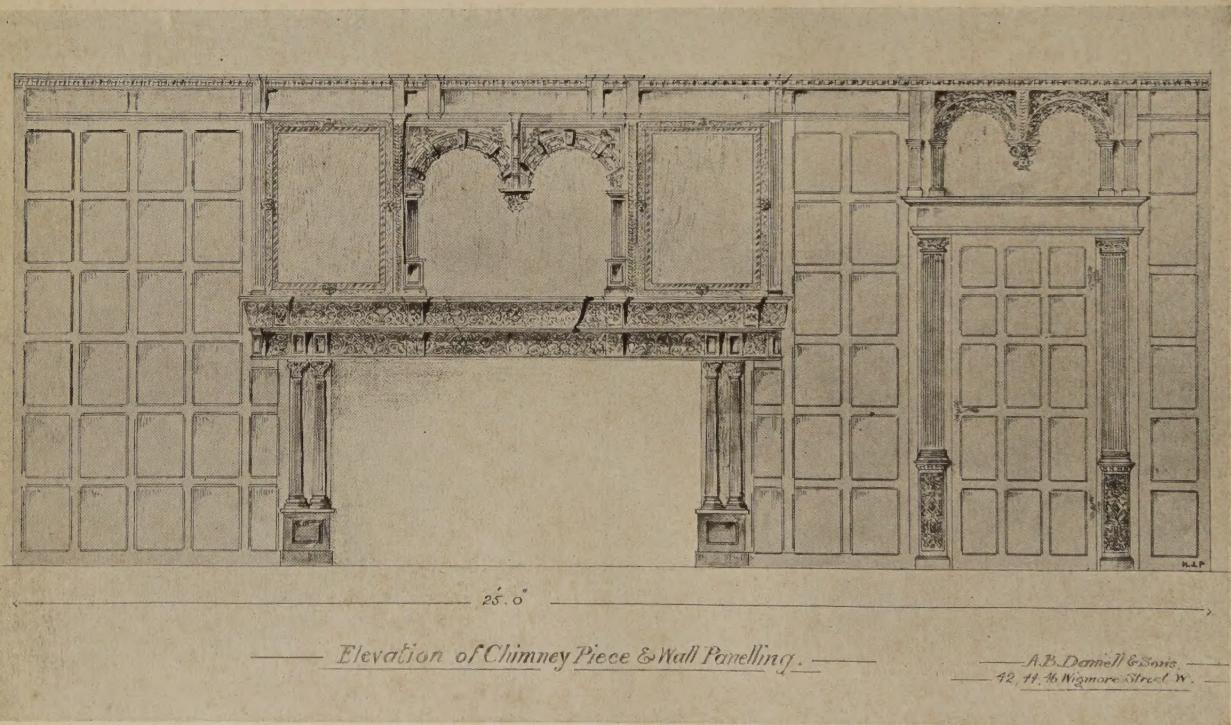
Vol. XXXV. No. 13



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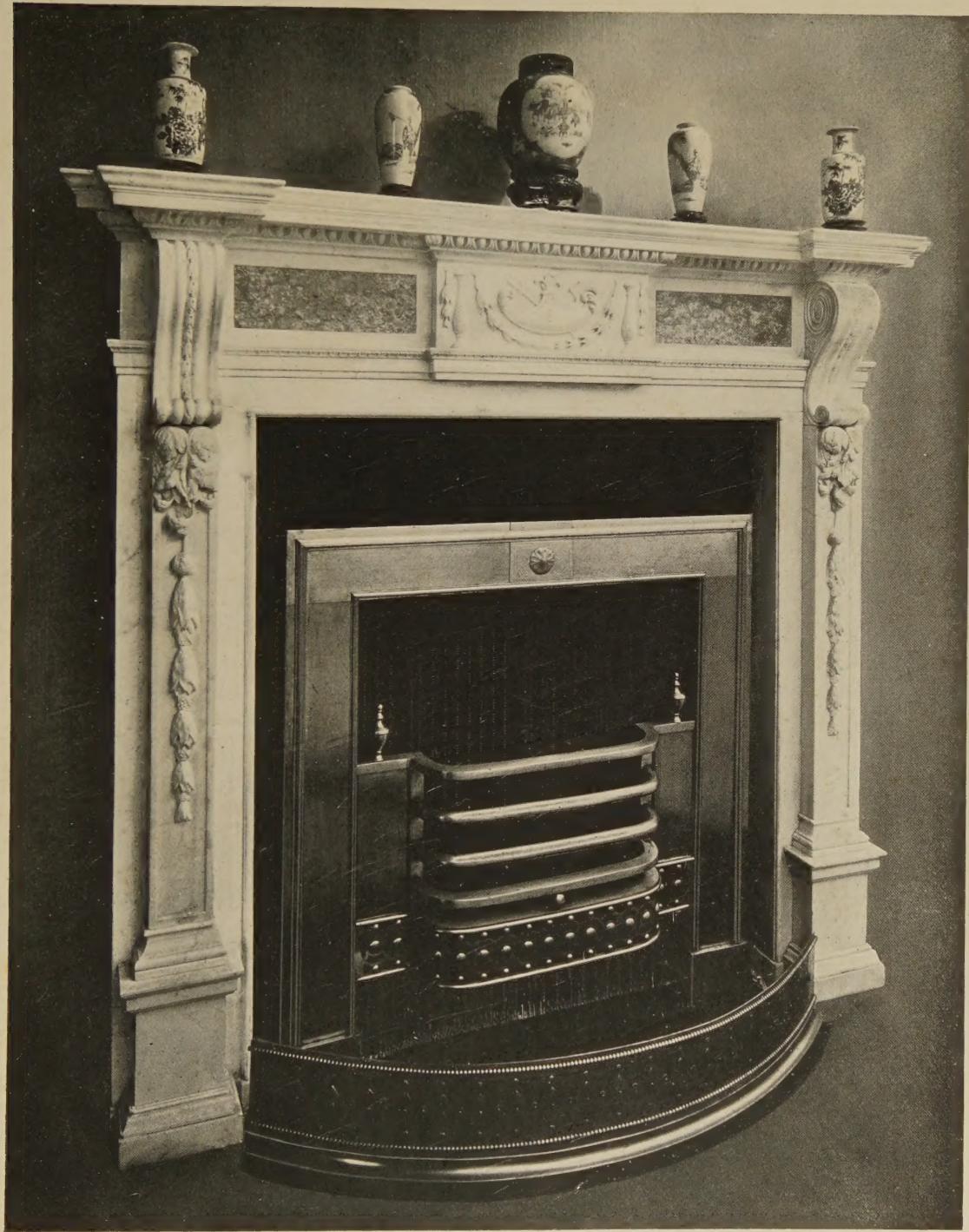
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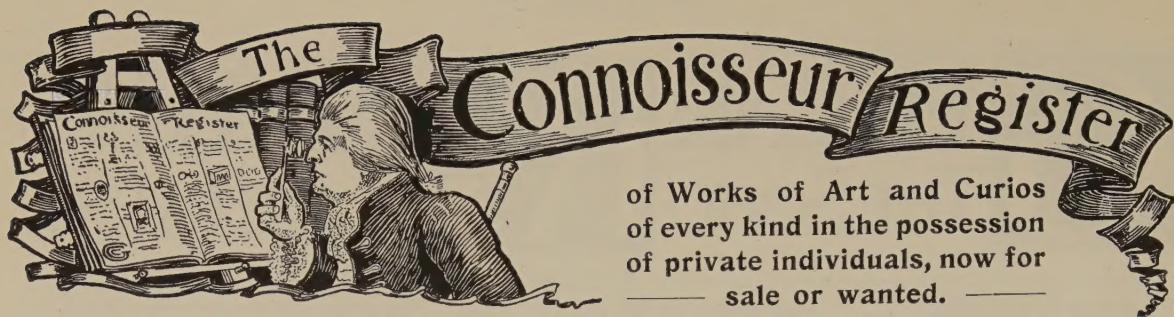
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Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing Readers of "The Connoisseur" into direct communication with private individuals desirous of buying or selling Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

The charge is 2d. per word, which must be prepaid and sent in by the 14th of every month; special terms

of Works of Art and Curios of every kind in the possession of private individuals, now for sale or wanted.

for illustrated announcements from the Advertisement Manager, Hanover Buildings, 35-39, Maddox Street, London, W., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to "The Connoisseur" Register, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of "The Connoisseur" with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Old Spanish Jewellery for sale.—Paste, Rose Diamond, Topaz, Amethyst, Pearl, etc. Very moderate prices to clear. Large collection. [No. R5,586]

Wanted.—Fac-similes of Ancient Ivory Carvings; also, Cast from Bas-relief, "St. Cecilia," by Donatello. [No. R5,587]

Wanted.—Arundel Society's Coloured Prints. [No. R5,588]

Wanted by Collector.—Important Old Carved Ivory Pieces. Good prices paid for genuine fine examples. [No. R5,589]

Over 100 Numbers of "The Connoisseur."—Fair. Price, 5s. [No. R5,590]

Few Japanese Ivories by Shibiyma, Okawa, etc.; set three Cloisonné Vases by Namakawa the elder; also exceptional specimens: Kioto, Satsuma, Kinkozan, etched Mazan, Ninsai. Collector's specimens. Can be seen West End. No dealers. [No. R5,591]

Collection of Old China for sale.—Not a dealer. [No. R5,592]

To Art Galleries and Collectors.—For Sale Oil Paintings by Tiepolo, Pietro, Longhi, Guardi, Romney, and several others. Also Carved Figures. [No. R5,593]

Twelve Le Blond Prints for 13s. [No. R5,594]

Twenty Bound Volumes of "The Connoisseur," 1 to 20, and forty-seven unbound copies. What offers? [No. R5,595]

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Armchair formerly Property of Canon Kingsley; Old Stoneware Jug Enamel, decorations believed early Fulham. [No. R5,597]

Chippendale Four-Post Bedstead for sale.—Posts and feet very fine. Been offered £50. [No. R5,598]

Fine Old Slate Mortar and Pestle, very rare; splendid condition. Offers wanted. [No. R5,599]

Fine Old Solid Mahogany Wardrobe, 7 ft. high, 6 ft. wide. Offers. [No. R5,600]

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January, 1913.—No. cxxxvii.

"Shepherd and Shepherdess," two white Watteau Dresden figures, 22½ in. high. [No. R5,601]

Genuine Charles II. Carved Oak Settee for sale. Photo and particulars on application. [No. R5,602]

Irish Lady desires to sell old Double-lip Irish Cut-Glass Finger-Bowls. [No. R5,603]

For Sale.—Old Mahogany Carving Table (Sideboard). [No. R5,604]

For Sale.—Pair of Historical Engravings, date 1793. —One by Bartolozzi; other by Daniel Orme. Size 17 in. by 24 in. [No. R5,605]

Three Turner Sketches, signed, £100; **Portrait by Rembrandt,** dated 1637; value, £10,000. Lady's or gentleman's offer invited. No dealers. [No. R5,606]

Rembrandt Etchings (Genuine).—*Vitembordgårdus, The Presentation, Samaritan Woman*, and a few others. [No. R5,607]

Genuine Antiques (Charles II. Period).—Two Fine Chairs, £25; Lantern Clock, £8 10s.; Table, £3 15s. [No. R5,608]

Old China and Old Glass for sale. [No. R5,609]

Antique Oak Dresser, £12 10s.; **Grandfather Clock,** £5 10s. [No. R5,610]

Genuine Old Pearl Necklace for sale.—£65 (lowest). [No. R5,611]

Fine Antique Sheraton Settee, £9 10s.; **Fine Antique Sheraton Sideboard,** £22. [No. R5,612]

For Sale.—Baxter Prints and Le Blond Ovals. [No. R5,613]

Continued on Page XXVI.

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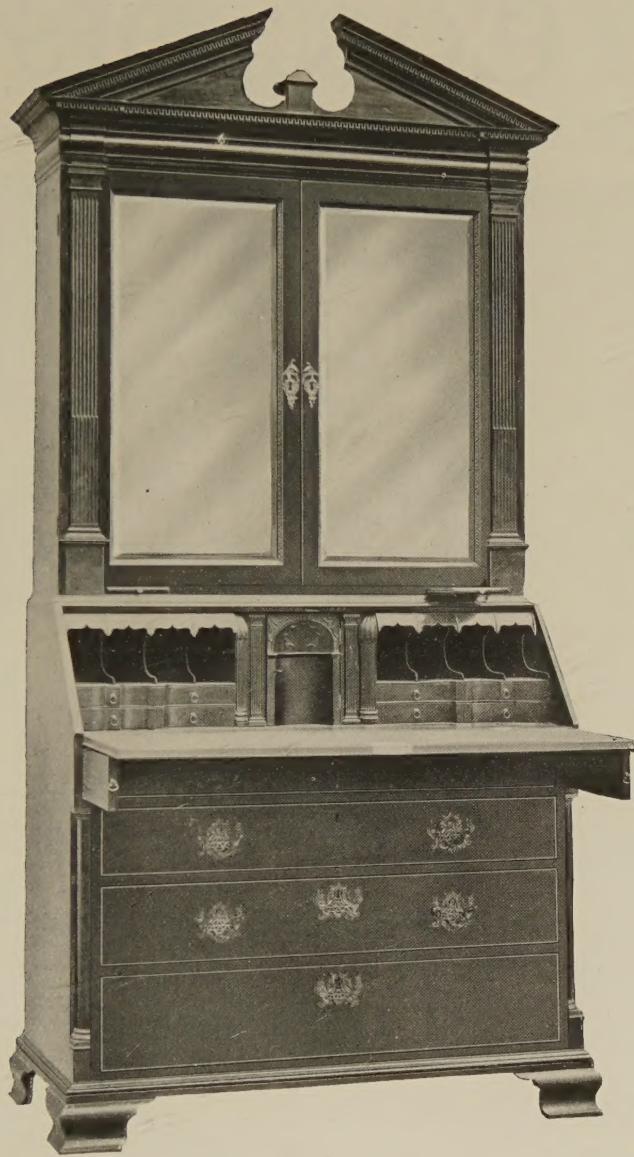
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(Edited by J. T. HERBERT BAILY.)

Editorial, Advertisement, and Publishing Offices: Hanover Buildings,
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CONTENTS.

VOL. XXXV.

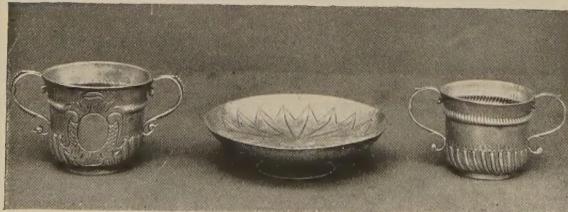
January, 1913.

No. CXXXVII.

	PAGE
THE "WELBECK ABBEY" OR "HARLEIAN" MINIATURE OF SHAKESPEARE. By M. H. SPIELMANN, F.S.A. (With ten illustrations)	3
FÜRSTENBERG GROUPS OF PERSEUS AND ANDROMEDA. By WM. BARCLAY SQUIRE. (With three illustrations)	14
THE CITY OF CARDIFF. PART I. By LEONARD WILLOUGHBY. (With seventeen illustrations)	17
COTTAGE AND FARMHOUSE FURNITURE. By R. L. MASON. (With eighteen illustrations)	27

[Continued on page VIII.]

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The Connoisseur
CONTENTS—continued from Page VI.

	PAGE
NOTES AND QUERIES. (With four illustrations) - - - - -	35
NOTES. (With eight illustrations) - - - - -	38
IN THE SALEROOM. (With five illustrations) - - - - -	43
CURRENT ART NOTES. (With three illustrations) - - - - -	49
THE CONNOISSEUR BOOKSHELF. (With nine illustrations) - - - - -	55
CORRESPONDENCE - - - - -	65
HERALDIC CORRESPONDENCE - - - - -	66

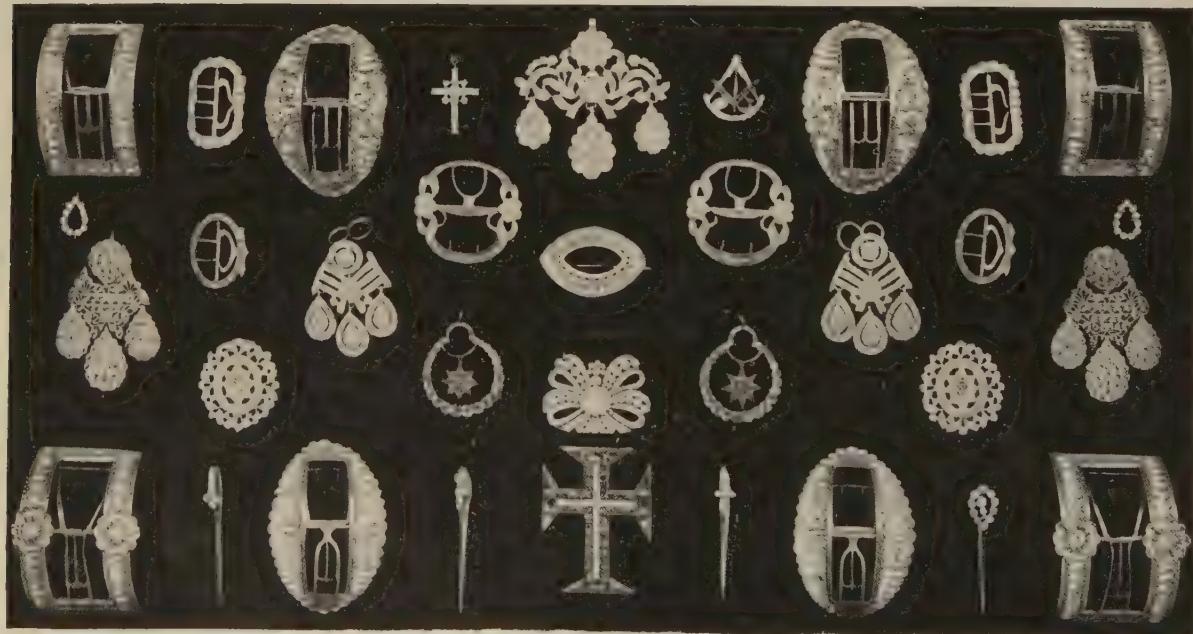
PLATES

PORTRAIT OF A LADY. By P. FALCONET - - - - -	<i>Frontispiece</i>
[Continued on page X.]	

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32-4, Northumberland St.

The Connoisseur
CONTENTS—*continued from Page VIII.*

PLATES—*continued.*

	PAGE
THE COMING OF SPRING. By CHARLES SIMS, A.R.A.	11
LADY CAROLINE HOWARD. By V. GREEN, after SIR JOSHUA REYNOLDS	23
THE GLEANER'S CHILD. By M. BOVI, after R. WESTALL	33
MISS SARAH CAMPBELL. By V. GREEN, after SIR JOSHUA REYNOLDS	47
BEAUTY	(loose plate)

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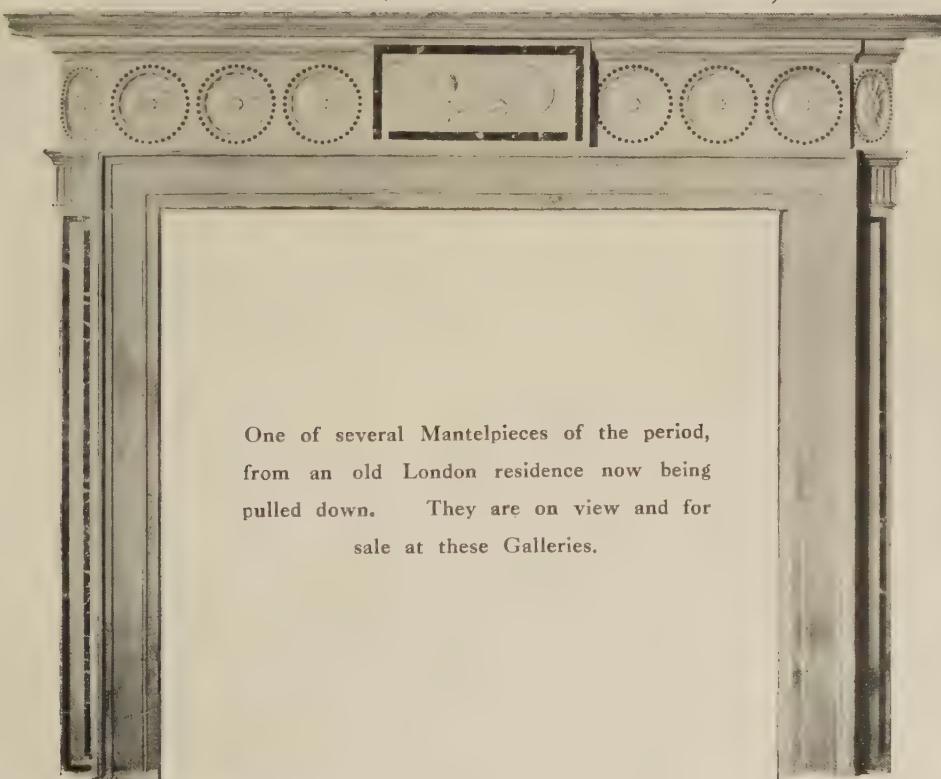
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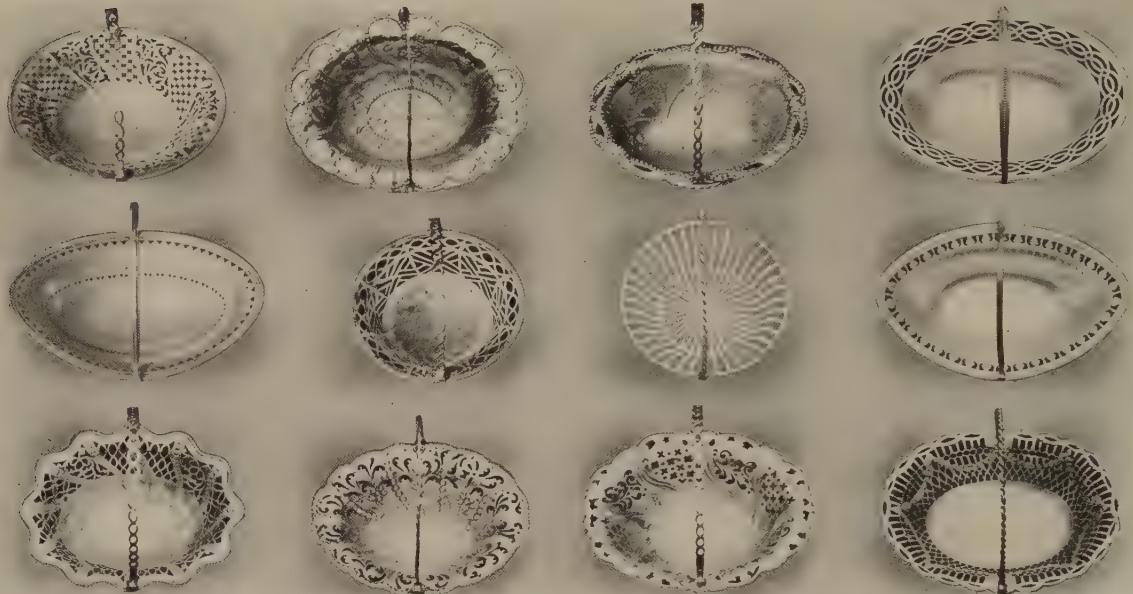
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Auction Sale Prices

WANTED

The Publishers will pay Two Shillings each for good, clean copies of No. 52 (December, 1905), No. 57 (May, 1906), and No. 71 (July, 1907) of "The Connoisseur Magazine," and No. 55 of "Auction Sale Prices" delivered free to the Offices, 35/39, Maddox St., Bond St., W. Postal Orders will be sent immediately on receipt for those received by post, and if received by hand, cash will be paid.

NOTE.—The copies must be perfect, otherwise they are forwarded at sender's risk and will be returned to senders carriage forward.

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Sale Bargains

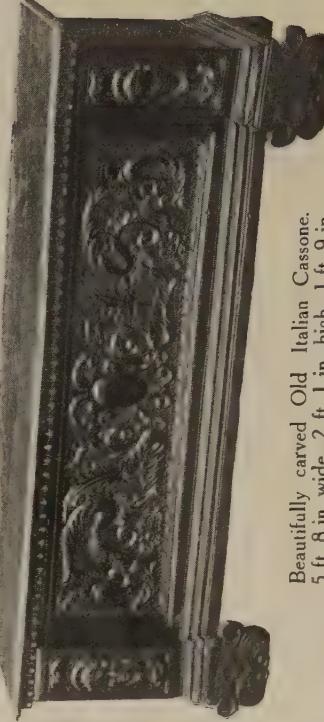
During January the whole of the stock of *Antique Furniture* will be offered at enormous reductions. The collection of old Oak is, without doubt, one of the most interesting to be seen in London, and the few examples shown here will indicate the value to be obtained. There are, in addition, a number of old Oak Leg Tables, Chests, old Chairs, etc., as well as several old Oak *Grandfather Clocks*, all of which will be sold at Clearance Prices previous to Stocktaking

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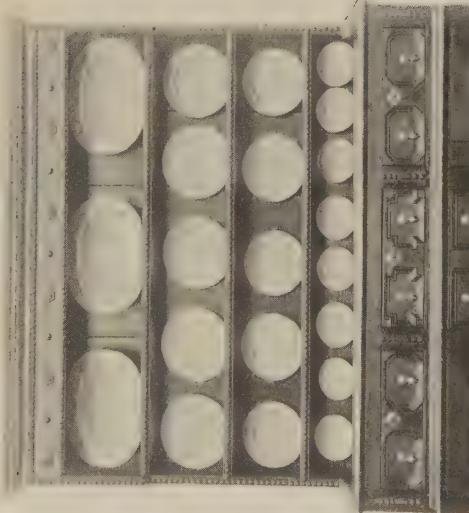
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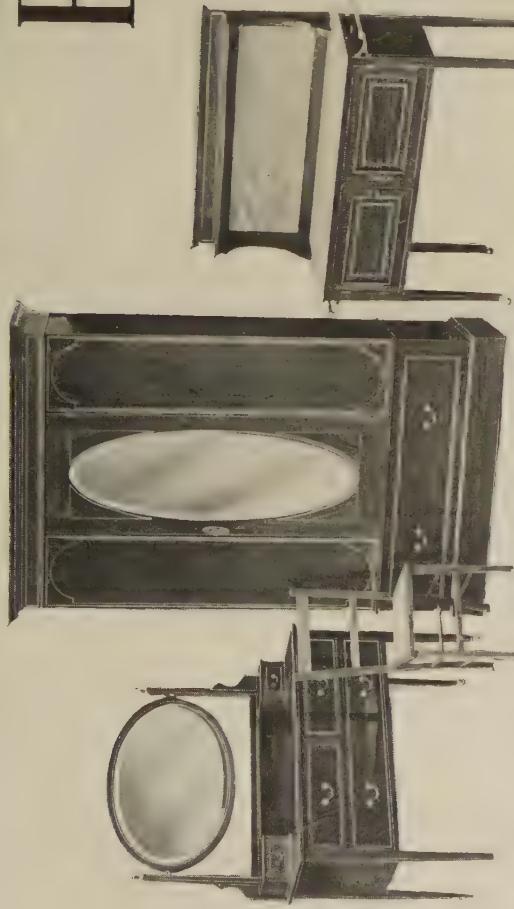
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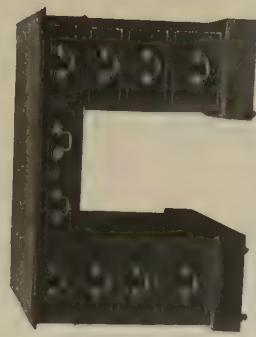
Well-made MAHOGANY INLAID BEDROOM SUITE, consisting of 4 ft. Robe, 3 ft. 6 in. Dressing Table, and Washstand, with two Chairs. Marvelous value. Sale Price £14 10s.



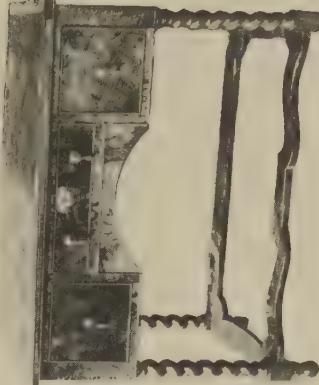
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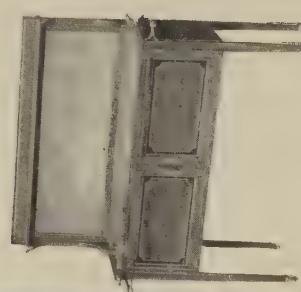


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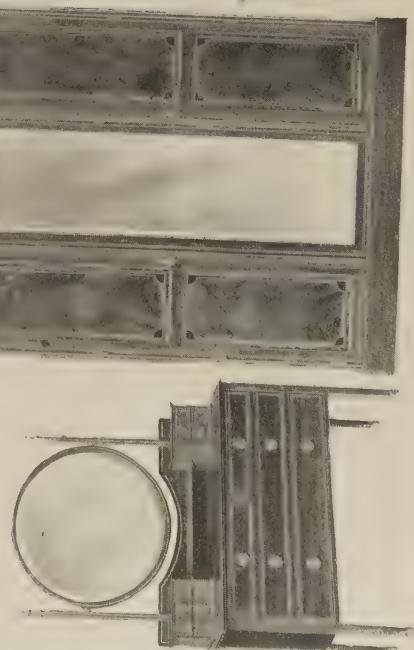
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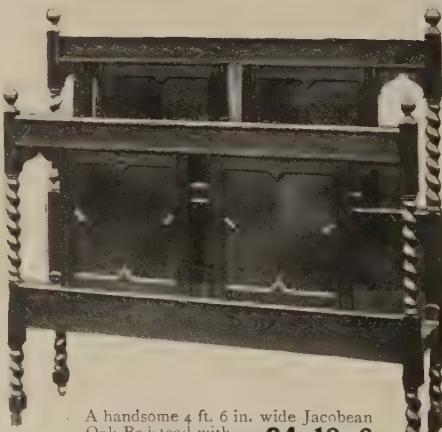
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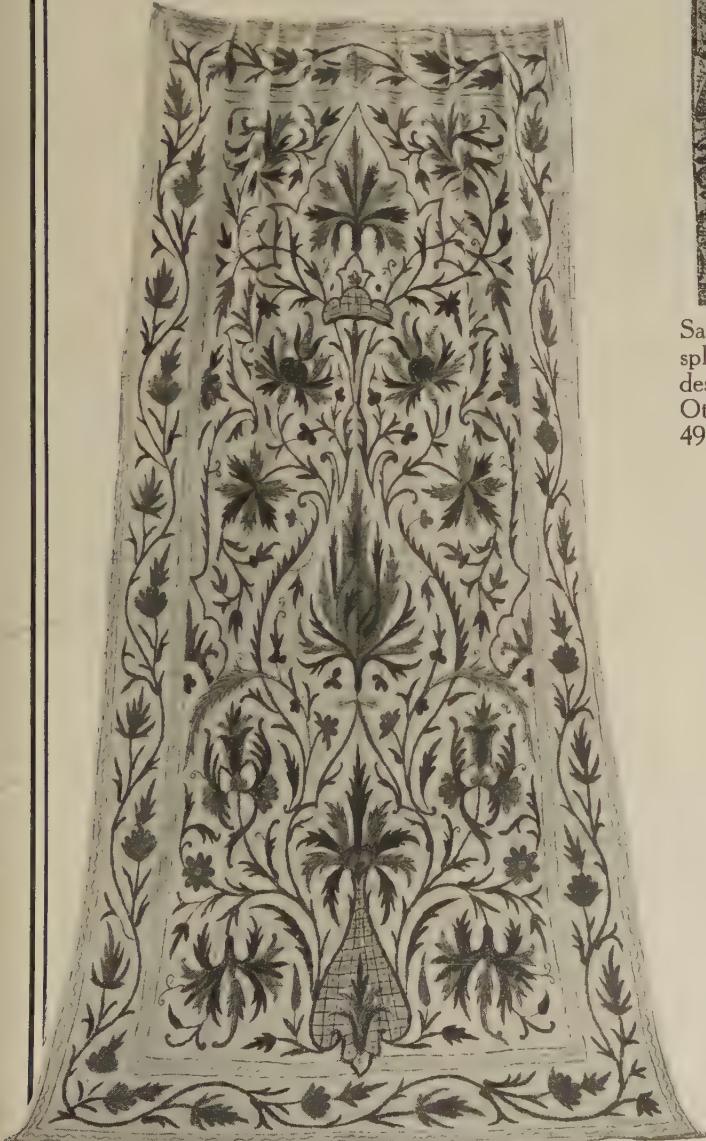
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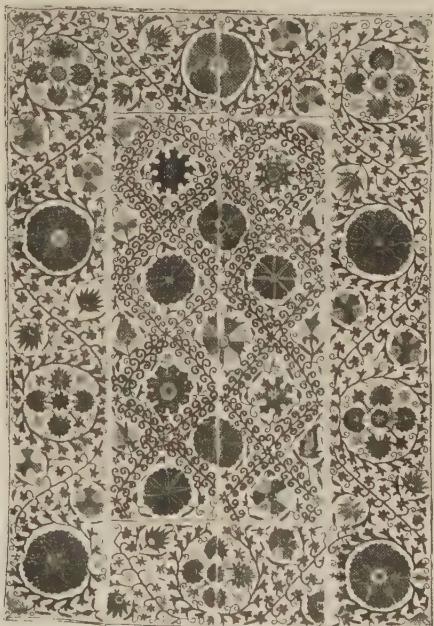


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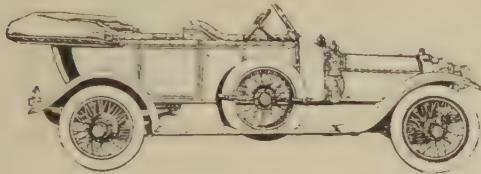
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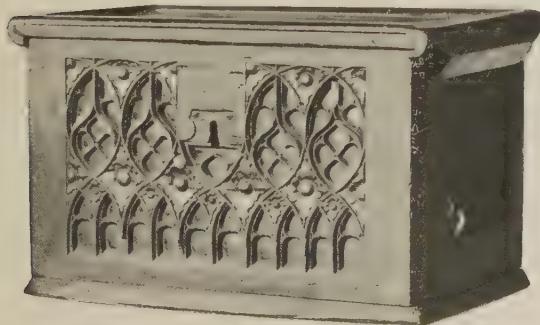
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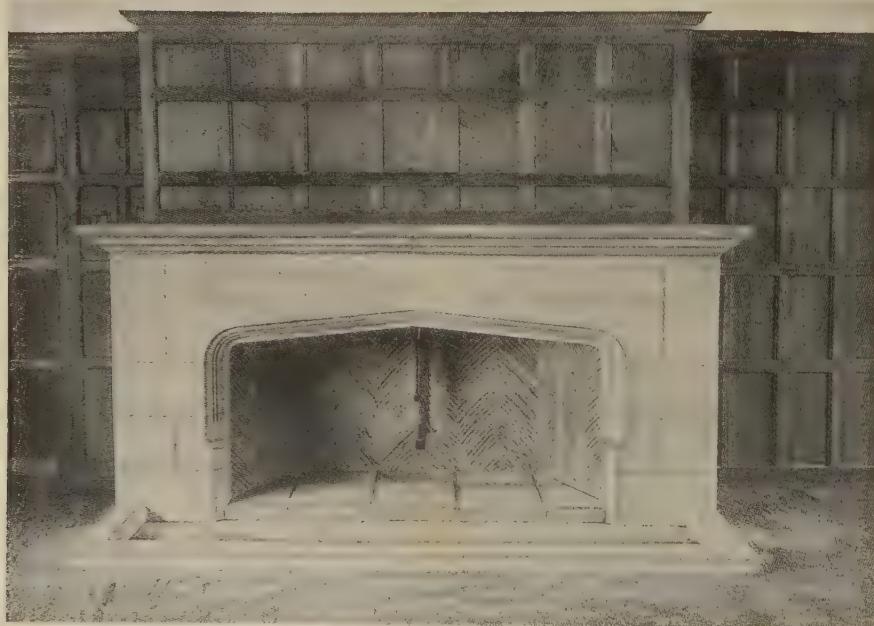
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TRAIT OF A LADY

J. E. FALCONET

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Pictures

The "Welbeck Abbey" or "Harleian" Miniature of Shakespeare The "James I. Type" By M. H. Spielmann, F.S.A.

IT has always been a puzzle to Shakespearean commentators, and a reproach to George Vertue, the great though inaccurate engraver—to whose artistic and personal probity, notwithstanding, Horace Walpole over and over again bears emphatic witness*—that so trusted an artist should have imposed upon the public a no-likeness of Shakespeare, by merely adapting the portrait of another person. “The portrait palmed upon Mr. Pope† for an original of Shakespeare, from which he had his fine plate engraven, is evidently a juvenile portrait of King James I.”

These words of William Oldys,‡ in a MS. note to his copy of Langbaine's *Dramatic Poets* (1691), were introduced by George Steevens into his edition of Shakespeare, and have been copied *ad nauseam* by Malone, Boaden, and every other succeeding commentator of Shakespeare portraits without any attempt being made to verify the original charge. As to Vertue's punctilious honesty, constantly vaunted at the expense of Houbbraken's, I shall speak on another occasion, merely remarking here on the readiness with which successive writers have delighted to seize on and to repeat depreciatory criticism without caring to ascertain how far the statement is truth or calumny. Here is a case

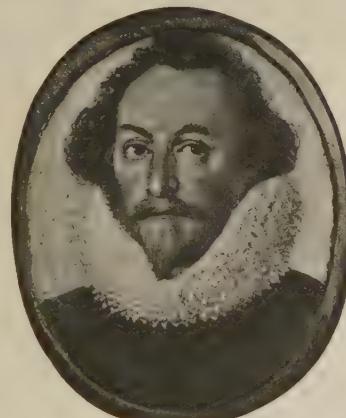
in point. That Vertue in the present instance, however, is not guiltless, will presently be seen; but that he did not work from a *soi-disant* portrait of the poet, and that he used a likeness of King James, are statements demonstrably false.

Robert Harley, first Earl of Oxford (1661–1724), despite the turbulence of his political career, formed, as everyone knows, a great library, adding to it those collections of MSS. of Foxe, Stow, and Sir Simon

D'Ewes, which afforded him much solace during his incarceration in the Tower.* When he died in 1724 he was succeeded by his son, Edward Harley, the second Earl, some time after whose death, in 1741, the magnificent library, to which he had considerably added, was dispersed: the books went to Osborne the bookseller for £13,000 (being less than the cost of the bindings), and the manuscripts to the nation for £10,000. These are now among the treasures of the British Museum. When Edward Harley died there was held a three days' sale, in March, 1741/2,†

when on the first day there was knocked down for two guineas to one Barrett a portrait of Shakespeare, “three-quarters” (what we call nowadays 30 in. by 25 in.), “by an artist unknown.”‡ His collection of miniatures did not leave the family.

In the possession of the first Earl, if Sir George



No. I.—THE "WELBECK ABBEY
MINIATURE OF SHAKESPEARE"
By permission of His Grace the Duke of
Portland

* Walpole's *Anecdotes of Painting* is, of course, based almost entirely on Vertue's labours and research, which were conducted with extraordinary conscientiousness and care.

† For Pope's edition of Shakespeare: London, printed for Jacob Tonson, 6 vols., 1723–25. The first vol. is dated 1725; the others 1723. In the same edition appears Vertue's engraving of the Stratford bust, on the shoulders of which the engraver has had the audacity to place the Chandos head!

‡ 1696–1761. Norroy King-of-Arms.

* See E. S. Roscoe, *Robert Harley, Earl of Oxford*. London, 1902.

† See *Notes and Queries*, 9th S.V., April 28th, 1900.

‡ Whether or not this is identical with the copy of the Chandos portrait bequeathed by Edward Capell to the Library of Trinity College, Cambridge, will be discussed at a future time.

The Connoisseur



NO. III.—THE IMITATION BY S. BENNETT OF VERTUE'S PLATE, 1807; SHOWING HOW THE TYPE WAS GRADUALLY PROMULGATED

Scharf be right, had been the miniature (No. i.) here shown; but it is more likely that it belonged to his son, Edward Harley, during his father's lifetime. This fine head was a favourite with its owner, who was convinced that it was a portrait of Shakespeare, and, as I am informed,* "Lord Oxford has written his name on the back of it; it was in his collection as early as 1719, when it was framed." That was about the period of the first Earl's retirement. Whence the miniature was first acquired is not known; the earliest reference to it at Welbeck Abbey "occurs on a bill of Bernard Lens,† who enclosed it in its present pear-tree frame, stained black, in May, 1719. For Lord Harley (afterwards second Earl of Oxford), Lens framed many miniatures,‡ and at his death they passed to his daughter, Margaret, Duchess of Portland,"§ who married Henry, the first Duke and second

* By Mr. Richard W. Goulding, Librarian to the Duke of Portland at Welbeck Abbey.

† The eminent miniature-painter, 1680–1740, and father of the miniature-painters Andrew and Peter, less distinguished than himself.

‡ One of these, lately in my hands, is one of the miniature copies of the Chandos portrait by Ozias Humphrey, R.A. The history of this interesting miniature will be told in its proper place.

§ Mr. Richard W. Goulding.

Earl. Since 1741/2, therefore, the miniature has been in the possession of the Dukes of Portland.

Edward Harley, like his father, was the friend of eminent men of letters. Robert Harley counted Swift, Prior, Arbuthnot, Gay, and Pope among his intimates; his son was equally the friend of Pope and Swift, and was the generous and bountiful "patron" of Vertue and W. Oldys. It is not surprising, therefore, that when Pope was casting about on behalf of his publisher, Tonson, for a portrait to be engraved for the frontispiece to his edition of Shakespeare (which, by the way, reflected so very little credit upon him—little as "a dull editor," and still less as an expurgator, as he presumed to be), that Harley should have pressed upon him his newly-found, unknown, and unpublished miniature; but it is more surprising that author and engraver should accept the suggestion of their kind and influential friend.* And what is still stranger is that Oldys should have turned on his patron with a false statement as to the original of

* "The Earl's generous and unparalleled encouragement of my undertakings," wrote Vertue, "by promoting my studious endeavours, gave me great reputation and advantage over all other professors of the same art in England." See Walpole's *Anecdotes*, vol. iii., p. 271, 1876 edition.



W. SHAKSPEARE.

NO. IV.—STIPPLE ENGRAVING BY MASSOL (FOR GUIZOT'S FRENCH EDITION OF SHAKESPEARE 1848), INTRODUCING THE LESSER GEORGE. SEE PORTRAIT OF JAMES I.



NO. II.—GEORGE VERTUE'S LINE ENGRAVING OF 1721 FROM THE MINIATURE (NO. I.) THEN IN THE POSSESSION OF EDWARD HARLEY (AFTERWARDS EARL OF OXFORD), AND NOW IN THAT OF THE DUKE OF PORTLAND, AND FALSELY STIGMATIZED AS A PORTRAIT OF KING JAMES I.

Vertue's plate. Pope, perhaps, was little acquainted with the portraits of Shakespeare, but Vertue knew better; and if he was willing to engrave this likeness—which, after all, has strong points of resemblance with the Chandos portrait several times reproduced by him—it was probably because he had little more faith in the Chandos itself. Otherwise his act would be totally unjustifiable.

Sir George Scharf* is severe on the subject. "Both Pope and Vertue," he says, "were willing to gratify Lord Oxford, their patron, by selecting a portrait in his possession, and which he fondly believed to be Shakespeare's. The picture which they adopted is in reality merely the portrait of a gentleman of the period of King James I., and not even, as some have surmised, one of the monarch himself. The engraving, however, is admirably executed." It is clear, from his reference to "the picture," that Sir George had not himself examined the original of Vertue's beautiful plate, unless, indeed, he knew of the painting I allude to further on. But this I doubt.

This miniature measures 2 in. by $1\frac{5}{8}$ in., in oval-



No. V.—VERTUE'S LINE ENGRAVING OF JAMES I., WITH THE LESSER GEORGE, 1747, FOR RAPIN'S (SMALLER) HISTORY OF ENGLAND SHOWING THE FANCIED RESEMBLANCE TO THE WELBECK MINIATURE

claim, but no proof is, at least, as satisfactory as unconvincing or disprovable evidence with which most portraits of Shakespeare have been bolstered up.

This powerful miniature, then, which is among the striking things in the fine collection of the Duke of Portland, represents a man of strong will and character who lived in the reign of James I. The authorship of the little picture is a puzzle. About the date at which the sitter lived, judged by the costume, there is no doubt; but the style and technique of the painting appear much more modern. The draughtsmanship

diameters. It shows a burly man with a ruddy complexion, whose forehead, though high, by no means mounts into baldness. His head, indeed, is well covered with brownish-black hair, and beard turning slightly grey, and with eyes of hazel-brown; and he wears a gold ring in his ear. That ear-ring is for many—especially for the adherents of the Chandos portrait—the hallmark of Shakespeare; and for my part I do not see why this miniature likeness should or should not be accepted as "the one and only life-portrait of the poet" any more or less than a score of others which have been published without any censure being incurred by the engravers. Of course, there is no word of proof advanced to substantiate the

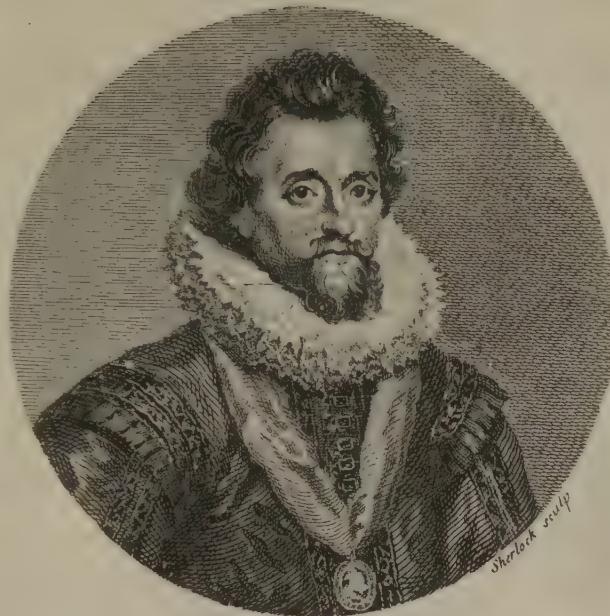
* See George Scharf, *On the Principal Portraits of Shakespeare*, 1864.

The "Welbeck Abbey" or "Harleian" Miniature of Shakespeare

and modelling are quite excellent, and reveal to high advantage both the vigour and the craftsmanship of the artist. To the writer it has appeared likely that Bernard Lens, who painted an important series of Harley portraits in miniature, may have been employed by the first Earl of Oxford to copy some previous limning or picture, now lost, which he believed to be Shakespeare. The explanation is far from conclusive or convincing, but it is as probable as any other that can be advanced, especially when we recall his copy of Cooper's unfinished miniature of Cromwell. This work, which is also at Welbeck Abbey, reveals the same force and presents much the same texture.

In any case, George Vertue made his engraving, after consultation with his patron and his editor, Pope, for the edition which Jacob Tonson was about to publish.*

* Pope's edition was issued in 7 vols., 4to, in 1723-5, and in 10 vols., duo., in 1728. Jacob Tonson (1656?-1736) and his great-nephew, of the same name (d. 1767)—“the eminent bibliopolist,” as the *Gentleman's Magazine* (lvii., p. 76) calls him—issued eight editions of Shakespeare altogether between the years 1709 and 1767-8, having for successive editors Rowe, Pope, Sir T. Hanmer, Dr. Johnson, Steevens,



JAMES I.

NO. VI.—THE LINE ENGRAVING BY W. SHERLOCK WHICH INSPIRED MASSOL (NO. IV.) AND PROVIDED HIM WITH THE LESSER GEORGE (THIS PLATE WAS WONDERFULLY FACSIMILIED BY ROMNEY)



SHAKSPEARE.

NO. VIII.—CLOSE COPY BY J. C. BOCK OF THE WALKERS' COPY (NO. VII.) OF VERTUE'S PLATE THE TYPE WAS THUS SPREAD TO GERMANY

Tonson, it is interesting to note, possessed a small portrait of Shakespeare which was doubtless painted for him, as its decorative symbolical embellishments are more or less common to the engraved portraits of the poet issued by publishers of the time. This, in 1827, belonged to H. Rodd, the picture-dealer; Wivell† describes it accurately, and speaks of it as “done about the year 1700,” although the inscription on its frame at

the Shakespeare Memorial Gallery at Stratford-on-Avon (to which the late Mr. Henry Graves presented it in 1883, No. 31 in the Catalogue of the Gallery) runs thus:—“The Jacob Tonson Picture, 1735.”‡ So far as I am aware,

and Capell—a goodly array, whatever may be said of the comparative results of their labours. (Warburton's edition of 1747 has been incorrectly attributed in the *Dictionary of National Biography* to Jacob Tonson the younger. It was published by J. & P. Knapton.) At the death sale of the younger Tonson in 1767, “one hundred and forty copies of Pope's Shakespeare, in six volumes, quarto” [this is a mistake—the quarto edition was in seven volumes], “for which the original subscribers paid six guineas, were disposed of at sixteen shillings the set.” (See *Gentleman's Magazine*, as above.) This was the 1723-5 edition with George Vertue's engravings.

† See A. Wivell, *An Inquiry, etc.*, Supplement, p. 29.

‡ This is certainly not the plate done for Tonson's 1735 edition (8 vols., duo.); that was

it has never been engraved, and it may be conjectured that this somewhat forbidding and strangely Semitic head was discarded by the publisher in favour of the more romantic portrait recommended alike by the Earl of Oxford, Pope, and Vertue.

The plate* measures $8\frac{1}{2}$ in. by 6 in., and the oval containing the head $5\frac{3}{8}$ in. by $4\frac{1}{2}$ in. (No. ii.). Above is a wreath of bay-leaves and a ribbon-scroll inscribed WILLIAM SHAKESPEARE; and below a medallion bearing the poet's coat-of-arms with mantling, and on the base which supports the portrait the inscription—*Ad Originalem Tabulam penes EDWARDIUM Dominum HARLEY. + G. Vertue. Sculp. 1721.* Except for the head and ruff, the plate greatly resembles Vertue's large Chandos engraving of 1719 (repeated by him in reduced size a year or two later). The likeness, it must be owned in mitigation of Vertue's concession—whereby his crime may be said to shrink to a mere peccadillo—has so much in common with a liberal interpretation of



NO. VII.—LINE ENGRAVING, REVERSED, BY THE WALKERS (AFTER VERTUE), FOR BELLAMY AND ROBERTS'S EDITION OF SHAKESPEARE, 1791
ISSUED AS AUTHENTIC

$1\frac{1}{4}$ in. to $1\frac{7}{8}$ in., and it will be observed that the figure is reversed—that it looks to the right instead of to the left, owing to the engraver having worked direct, the same way, from the miniature, instead of reversing it on the copper, by means of a mirror, so that it might print looking to the left. Fifty-four years later, in 1775, the portrait was used as a frontispiece to Mrs. Griffith's book, *The Morality of Shakespeare's Drama Illustrated*, and again, in 1784 (though dated a year earlier), now sadly worn, was published with S. Ayscough's octavo edition of Shakespeare, issued by J. Stockdale. In these cases the embellishments had all been cleared

engraved by Du Guernier after Arlaud's version of the Chandos picture.

* Resembling, in all save the head and ruff, the folio plate by Vertue of 1719, used later, in 1812, in Boydell's *Antient British Prints*.

† "From the original picture in the possession of Edward, Lord Harley."

the Chandos picture (according to the version of the original picture at that time in vogue) that many might regard it as representing the same man at an earlier period of his career. There is a profusion of hair on the top of the head; the beard and moustache are fuller and better groomed, and the softening of the features in the process of engraving has brought the face into greater harmony with the Chandos; while the fact that the head is viewed almost from the front, whereby the full shape of the nose is concealed, must be taken into consideration when comparison is made between the two portraits—the Chandos and the Harley.

In this engraving of Vertue's after the Harley miniature the head is enlarged from

The "Welbeck Abbey" or "Harleian" Miniature of Shakespeare

away, and the portrait appears against a semi-rusticated wall of masonry. For Ayscough's third edition (2 vols., 1807) Stockdale employed S. Bennett to copy Vertue's engraving, abandoning the oval shape for the rectangular. Superficially regarded, a very fair imitation was the result; but all the subtlety, finesse, and sensitiveness that characterised Vertue's plate were gone. Bennett's was worked until it was but the ghost of its original self; indeed, I have an impression of it in which the hair and beard seem intended for very fair hair, if not for absolute white (No. iii.).

Later on, in 1821, there was published in Paris Guizot's thirteen-volume edition of *Le Tourneur's Shakespeare** (with profoundly necessary corrections by Madame Guizot of the French prose text), and Ladvocat, the publisher, commissioned Massol to engrave a frontispiece in stipple (No. iv.). This is a very beautiful rendering of Vertue's plate from the Duke of Portland's miniature, unpardonably brushed up, smartened up, and tricked out. The strong, rugged, expressive face of the original has become that of a quiet, contemplative gentleman—a rather melancholy beau, as handsome as the idealised portraits of George Villiers, Duke of Buckingham. Here, at last, is a belated justification,



No. IX.—BY ANGELICA KAUFFMANN, R.A., AFTER THE VERTUE PLATE OF 1721 FROM THE PAINTING IN THE SHAKESPEARE MEMORIAL GALLERY, STRATFORD-ON-AVON, BY PERMISSION OF THE COMMITTEE AND SECRETARY

engraved facing towards the left, the same way as the miniature. The first was that done by W. & J. Walker for Bellamy and Roberts's eight-volume edition of Shakespeare, issued in 1791 (No. vii.). These engravers were William and John Walker, father and son, of Thirsk, who worked in London and did much good and important work. The plate in question is beautifully engraved as to the head; the oval is retained and is supported by embellishments of dramatic symbols. On the base is engraved "SHAKSPEARE," and below, *Engraved by W. & J. Walker. Published as the Act*

* See the plate for the smaller edition of *Rapin* (8vo). A comparison between Vertue's Harleian Shakespeare and his "James I." is sufficient to show that the general resemblance between the two is merely superficial.

* Originally published 1776-1782.

such as it is, for the unfounded charge against Vertue of having palmed off upon the public a portrait of James I., for while there is no ear-ring—at least the ear it would decorate is covered by one of the luxuriant curls that play about the head and run into the well-groomed beard, while a cloak is thrown dashingly around the body—from the neck dangle the ribbon and medal of the Order of St. George—the Lesser George—as may be seen in the portraits of the monarch by many copyists, besides Vertue himself,* W. Sherlock, etc. (Nos. v. and vi.).

Meanwhile, one or two plates had been



NO. X.—PORTRAIT OF SIR FRANCIS DRAKE, IN THE POSSESSION OF THE LORD SACKVILLE, AND REPRODUCED BY HIS COURTEOUS PERMISSION. IT IS SUGGESTED THAT THIS MAY BE THE ORIGINAL OF THE "WELBECK MINIATURE OF SHAKESPEARE," FREELY COPIED BY BERNARD LENS.



The "Welbeck Abbey" or "Harleian" Miniature of Shakespeare

directs by Bellamy and Roberts, Aug. 1, 1789. The plate measures 6 in. by $3\frac{5}{8}$ in. The oval portrait of it was imitated in a remarkable facsimile by Johann Christoph Bock (for an eighteenth-century German edition I have not yet been able to identify) so accurately that, except for the effect, and for the greater brilliancy in the lights which are more insisted upon, it might almost be taken for the same plate, so closely have the engraved lines been followed (No. viii.).

It is very curious that Angelica Kauffmann, R.A., in all probability soon after her arrival in England at about the age of twenty-four—that is to say, in 1765, when the excitement of the Shakespeare bicentenary had scarcely simmered down—should have chosen Vertue's engraving of Harley's miniature, rather than the miniature itself, as the basis of her picture. Probably it was more accessible. The painting was her tribute to the poet, no doubt; yet it has every appearance of being a commission from a publisher, if not from David Garrick, whose portrait she had just painted. Indeed, the charming design below, as a *predella*, of "Fame adorning the Tomb of Shakespeare," was engraved not only by Bartolozzi but by others, and was published more than once. She has brought the likeness closer to the Chandos while, as was her charmingly effeminate characteristic, eliminating as far as possible all virility from the face, and has introduced an elementary form of conventional symbolism in the branches of palm and myrtle and in the emblems of comedy and tragedy. The predella she carried out on a larger scale for the Marquess of Exeter, and the picture still, I believe, hangs at Burghley House (No. ix.).

Her Shakespeare portrait, which measures $40\frac{1}{2}$ in. by $35\frac{1}{2}$ in., is at the Shakespeare Memorial Gallery at Stratford-on-Avon, to which it was presented by the late Mr. Henry Graves; by the courtesy of the Committee and Librarian it is reproduced here.

And now comes the strange part of the story. Lord Sackville possesses, at Knole, a life-size portrait, so nearly resembling in general arrangement and type the picture we are considering, that we are justified in inquiring into the connexion. It is the Knole portrait of Sir Francis Drake, testified to, among other authorities, by Scharf (No. x.). It presents a type

seen in several of the Drake portraits, and acknowledged by Sir J. E. Boehm in the statue which he designed in 1883 for Tavistock and Plymouth Hoe. I believe it to be a seventeenth-century picture, on oak panel, about 250 years old, adzed, not planed, at the back, and although the painting has been restored with unnecessary emphasis, it is, in the main, a genuine thing. I assume that the globe with the circumnavigator's hand resting on it—the hall-mark of many a Drake portrait, painted and engraved—is contemporaneous work. There is an ostentatious wart on the side of the nose, which also appears in more suppressed form in the Welbeck Abbey miniature, and a general capacity for joviality in the strong face, buried in its luxuriance of ruff. The mass of the hair, regarded as a mass, corresponds in shape; the balance of the features, in the ensemble, is not dissimilar; there are frequently found authentic portraits of the same man not more dissimilar than these.

Is this picture the original of the Welbeck miniature?—and can the miniature, then, be a portrait of Drake? It is not impossible. Lord Sackville's picture (which the owner has most courteously and kindly allowed me to reproduce here) may not have the authority of Lord Lothian's or Sir F. Fuller-Elliott-Drake's or the Plymouth picture; probably not less than the Sydenham, or even than the Rabel, which is the foundation of so many of the prints promulgated by the engravers from comparatively early times. It is an interesting point to which further inquiry may profitably be devoted. The portrait, it may be added, was shown at the "Shakespeare's England" Exhibition, but as a late contribution it did not appear in the catalogue. It measures $31\frac{1}{2}$ in. by $25\frac{1}{2}$ in.; the "false oval" $27\frac{1}{2}$ in. by $21\frac{1}{4}$ in.; while on the ribbon-scroll is inscribed: S^R. FRANS. DRAKE, K^T. It may conceivably be that this ribbon-scroll on the old frame, the shape of which has become distorted through age, may have suggested the ornament in Vertue's engraving. No student of seventeenth-century engraved portraiture, which so often presents widely divergent versions of the same picture in the different plates from it, will see in these divergences any insuperable objection to the suggestion I have made.



Pottery and Porcelain

Fürstenberg Groups of Perseus and Andromeda

By Wm. Barclay Squire

AMONG the minor porcelain factories of Germany that of Fürstenberg has always had more patrons in England than its rivals at Bayreuth, Höchst, Berlin, etc., probably owing to the connection of the ducal family with that of Hanover and England throughout the eighteenth century. Like most of the other German factories, Fürstenberg depended for its existence on the favour of a court. It was actually founded (about 1749) by Duke Charles of Brunswick and his wife Philippine Charlotte (a sister of Frederick the Great), and from the first its productions were more or less avowed imitations of Dresden. Quite early in the annals of Fürstenberg there are records of the manufacture of those figures and groups upon which the fame of the ware, at its best period, chiefly rests. Busts, sets of characters from

the "Commedia dell' Arte," and porcelain flutes were produced before the Seven Years' War, when evil days fell upon Fürstenberg. In 1759 the store of gold for gilding had long been exhausted, and it was only the fortunate chance of an Englishman's buying a dinner-service and paying for it with

150 gold ducats that enabled the factory to struggle on. The end of the war was followed by a period of serious rivalry with Dresden, during which, by a system of underselling, the Saxon factory nearly succeeded in ruining its Brunswick imitator. About 1770, probably owing to the introduction of better methods of treating the local clay, the fortunes of the factory improved, and though apparently the financial results remained unsatisfactory, from 1770 until the death of Duke Charles in 1780,



PERSEUS AND ANDROMEDA

BY LAURENT CARS, AFTER LEMOYNE

Fürstenberg Groups of Perseus and Andromeda



THE PERSEUS GROUP

IN LORD RADNOR'S COLLECTION

and for a few years later, its productions reached the highest degree of technical and artistic excellence that was ever attained at Fürstenberg.

As was the custom in most of the smaller porcelain factories, the modellers of the groups, figures, and busts produced at Fürstenberg during this period can lay no claim to be considered original artists: they were merely clever workmen who copied and adapted the ideas of others. The names of some of these Fürstenberg modellers are known; the best of them were Anton Carl Luplau (who copied Dresden figures and groups), Desoches (of whom more anon), and Carl Gottfried Schubert, who worked from 1778 until 1804. Besides imitating groups of figures, such as the Dresden monkey orchestra, modelling portrait busts, and copying bronzes and ivories from the Ducal Museum, the Fürstenberg workmen took for their models subjects derived from engravings and prints, of which the

factory possessed, according to an¹ inventory made in 1770, a large collection. From this source Professor Scherer, of the Brunswick Ducal Museum, was enabled to identify (in articles contributed to the *Kunstgewerbeblatt* for 1891 and 1892) among the fine collection of Fürstenberg figures in his care a charming figure of Cupid, as copied from E. M. Falconet (1716-1791); a Metamorphosis of Dryope, copied from Moreau le Jeune (1769); and a figure of Andromeda chained to the rock, copied from a print by Laurent Cars of a picture of Perseus and Andromeda by J. L. Lemoyne. The Andromeda was modelled by Desoches, a Frenchman, who first appeared at Fürstenberg in 1769, and worked there until 1774. He was a pupil of the sculptor Pierre Philippe Mignot, who was in his turn a pupil of J. L. Lemoyne, so that it is practically certain that the print of Lemoyne's picture found its way to the Fürstenberg workshop through Mignot and Desoches.

The present whereabouts of the original painting is unknown, but a reproduction of the print (from P. Mantz's *François Boucher, Lemoyne, et Natoire, 1880*) is interesting as showing how it was translated into porcelain by Desoches. Professor Scherer, in the above-mentioned article, was only aware of the existence of the figure of Andromeda, but I am enabled, by the courtesy of the Earl of Radnor, to show that the French modeller was not content with copying the plump form of Lemoyne's Andromeda, but also, with considerable ingenuity, used the remainder of the picture by placing the flying figure of Perseus on his feet by the side of the dragon, which he is about to slay with his uplifted scimitar.

The Perseus group (which is in Lord Radnor's collection at Longford Castle) thus forms the complement of the Brunswick Andromeda, and from the shape of the bases of both groups it is evident that they were intended to stand side by side and form a



FIGURE OF ANDROMEDA
IN THE BRUNSWICK DUCAL MUSEUM

single reproduction of the picture. According to Professor Scherer, the height of the Andromeda is 0.285 m., which exactly agrees with that of the Perseus. When the two were separated, and the Perseus found its way to England, it is impossible to say. The first Viscount Folkestone and his successors, the first and second Earls of Radnor, were great art-lovers, as the magnificent pictures, furniture, plate and china still preserved at Longford Castle bear witness. It is therefore probable that the Perseus, which must have been produced between 1769 and 1774, was acquired by the second Earl (1750-1828), who succeeded his father in 1776. To his successor, the sixth Earl, who has kindly allowed the Perseus group to be photographed for *THE CONNOISSEUR*, and to Professor Scherer, to whom I am indebted for much of the infor-

mation in this article, as well as for enabling me to obtain photographs of the Andromeda, I beg to express my sincere thanks.





THE CITY HALL



THE RIGHT HON. THE LORD MAYOR OF CARDIFF, 1912-13 PHOTO SARGENT

The City and County Borough of Cardiff Part I. By Leonard Willoughby

ONE wonders how many of those who know Cardiff as it is to-day are acquainted with its long story. Perhaps a few are aware, though I fear the great

a corruption of the words Caer Dydd—the Camp of Didius. Aulius Didius was he who planted the standard of Rome at the mouth of the Taff in the first century. The city to-day is built on the banks of the river Taff, a mile above its junction with the estuary of the Severn, known as the Bristol Channel. Cardiff, which now numbers close on two hundred thousand souls, has a history which goes back to very early days. It has always been recognised as the site of an important Roman station, while tradition even connects the town with Caractacus and the determined resistance of the Silures to the Roman power. Excavations go to prove that Cardiff was undoubtedly an early Roman fort,

majority are blissfully ignorant of anything concerning it, beyond the fact that it has mighty docks and is a colliery centre. Cardiff, as she is now called, is



VIEW OF CARDIFF FROM THE WEST, 1748

FROM THE ENGRAVING BY S. AND N. BUCK



THE LADY MAYORESS'S CHAIN

founded, so some imagine, by Julius Frontinus, the Roman general, upon his conquest of Siluria, A.D. 75-7. In later Roman days it was an important coast fort, which, after their departure, the Welsh princes of Glamorgan, some of whom bore the title of king, held as their principal seat of government. For much of this early history Cardiff is indebted to the work of excavation undertaken by the late Marquis of Bute, who then discovered the massive Roman wall with bastions, and the remains of a great Roman gateway with guard-room on either side. The stone fortifications had doubtless subsequently been buried beneath *earth* works, on which was placed a wall enclosing the Roman keep and mediaeval castle. This ancient castle has indeed played an important part in the fortunes of Cardiff, for its government was vested in the hands of the lords and owners of the

castle, down to Tudor days. For three hundred years the Romans were in power, but as to what happened after their departure history appears to be a little vague. It is even uncertain as to who erected the earthwork fortifications which covered the old Roman wall. We may assume, however, that during the six hundred years which elapsed between the going of the Romans and the coming of the Normans that the Welsh princes or kings who ruled in Cardiff fought against the incursion of the Saxons and Danes in their turn, as did the still earlier inhabitants when the Romans arrived. This shows that Cardiff was an important place quite eighteen hundred years ago. In the eleventh century Glamorgan was conquered by the Normans under Robert Fitzhamon, and then became a marcher lordship. Jestyn ap Gwrgan was reigning prince at the time, and Cardiff was his

The City and County Borough of Cardiff



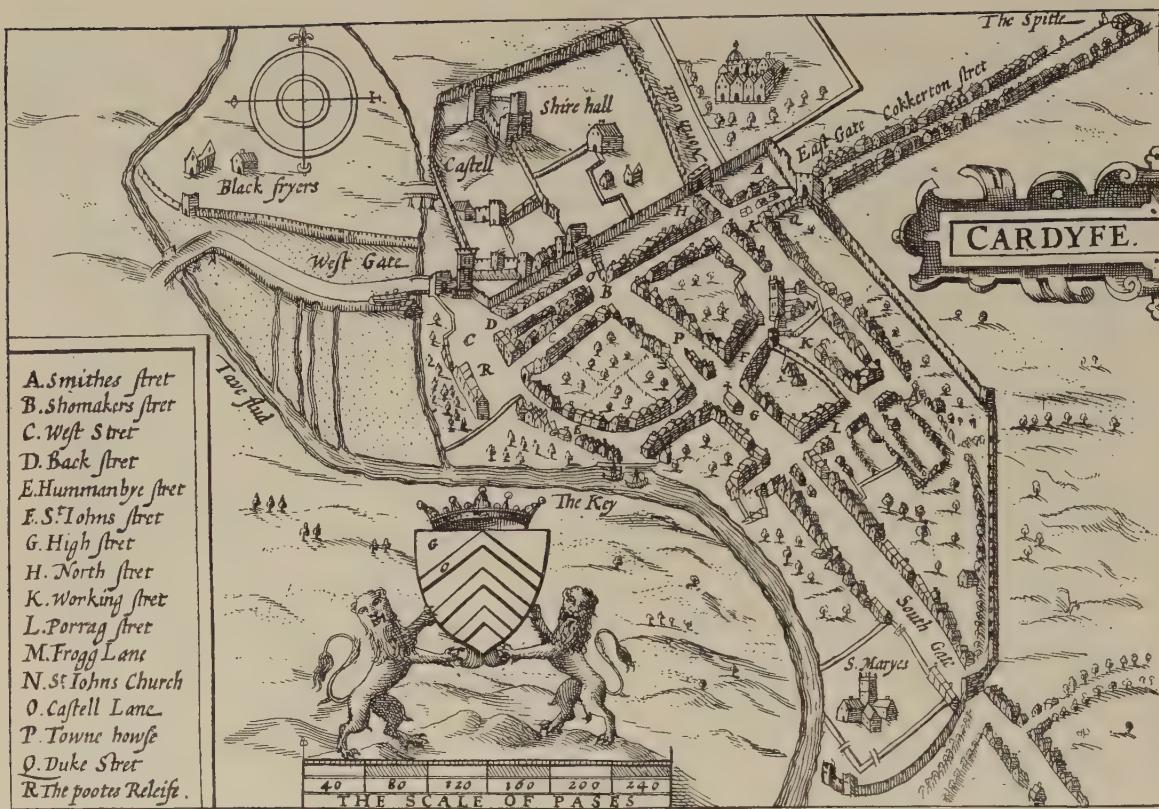
THE FOUR MACES

capital ; but Fitzhamon took his richest lands for himself and his followers, whom he made under-lords, the lordship itself which he held being fief of the Crown, and every manor within it was held immediately of the chief lord as of his Castle of Cardiff. Cardiff was the capital of the lordship of Glamorgan, and the chief residence and centre of

authority of its lord, who was in truth little less than king. The king's writ did not even run in his territory, and he had his own sheriff, his chancery, his great seal, his courts civil and criminal, rights of admiralty and of wreck, of life and death, and an ambulatory Council of Parliament. He had also *jura regalia*, fines, oblations, escheats,



THE LORD MAYOR'S BADGE



PLAN OF CARDIFF, 1610

FROM SPEED'S MAP OF GLAMORGAN

wardships, marriages, and other feudal incidents. The under-lords, from whom he exacted fealty and service, built castles for themselves in the county, and the lords council met in the great hall of Cardiff Castle to discuss the government of the district, while armed retainers of the under-lords kept watch in turn over the castle. Fitzhamon's son-in-law was his successor, and this was Robert Consul, Earl of Gloucester, a natural son of Henry I. Robert's marriage with the greatest heiress of her time was arranged by her father with Henry I., who appears to have done the wooing part. We are told by Mr. John Ballinger, in his *Guide to Cardiff*, that the lady's answer was that she was being wooed not for herself but for

her possessions, and that with such a heritage she ought not to marry any lover unless he had two names. This drew from the king the promise that his son should be called "Robert le Fitz Roy." On a further inquiry from the lady as to the name their son is to bear, "Robert, Earl of Gloucester, his name shall be, and is, and his heirs likewise," said the king—and so it was. It was Robert, Earl of Gloucester, that gave Cardiff its earliest known grant of municipal privileges, admitting the right of Welshmen of Glamorgan to enjoy their ancient liberties and customs. The earl was a warrior, a statesman, and a scholar, and he thus gathered round him a brilliant band of men of letters.



ARMS OF THE CITY OF CARDIFF, 1907

The City and County Borough of Cardiff

To him was dedicated the *Historia Britonum*, the chief work of Geoffrey of Monmouth, which work marked an epoch in the literary history of Europe, and exercised a powerful influence.

It was to Cardiff Castle that the eldest son of William the Conqueror—Curthose—after wasting his fortune and causing ceaseless trouble to his family, was taken prisoner in 1106 by the chaplain of his brother, Henry I. He was kept there the rest of his life, after being confined in the

Tower of London, Devizes, and Bristol. He died in 1134 at Cardiff, at the age of eighty. During the reign of the Lords Marches, revolts were continual by the Welsh people, and in 1404 one Owain Glyndwr almost entirely destroyed the town and castle, burning everything except the White Friars convent, which he spared, as he had an affection for the Order.

He robbed the castle and set it in flames, and when the White Friars petitioned him to return them their books and chalices, which in their alarm they had placed in the castle for safety, he replied, "Wherefore have ye stored your goods in the castle? If ye had kept them in your house they had been safe." In 1492 most of the houses in Cardiff were in ruins, and no rent was paid, having remained in this deplorable condition for years after the rebels had laid the town waste. In 1495 the power of the Lords Marches ceased to exist after a period of reign of four hundred years, the last to hold office being Jasper, Duke of



JOHN, SECOND MARQUIS OF BUTE (1793-1848) BY SIR HENRY RAEURN

Bedford. The lordship then reverted to the king, and afterwards the properties attaching were given to Sir William Herbert in 1547, and this included the lordship of Cardiff, but not of Glamorgan. As Mr. Ballinger puts it, "The days of feudalism were past, the vast powers wielded by the Marchers of Glamorgan disappeared."

During the reigns of Elizabeth and James I. the town became notorious as the home of pirates, who preyed upon shipping in the Channel ports.

This brought great discredit on the name of Cardiff, as many of the inhabitants participated in the spoils. By then, too, the lords of Cardiff, no longer invested with power, lost interest in the town, and things gradually sank and sank to a very low ebb. In 1607, to make matters worse, a terrible flood did enormous damage, and it only required the outbreak of the Civil War to practically complete the ruin.

The town was at first for the royal cause, but the king appears to have caused much resentment by the appointment of a governor of the town in place of the popular Sir Nicholas Kemeyes. The king subsequently spent a week in Cardiff with a view of appeasing the anger of the inhabitants, though with but small success. Within a month of his departure the town was captured by the Parliamentarians. A rally of the Glamorganshire men in the royal cause ensued, and a march on Cardiff was effected to capture the castle, but only to meet with a rout. So Cardiff remained in Cromwell's hands till the end of

the first Civil War. When, however, troubles arose over disbanding the army, the Royalists in Glamorganshire, taking advantage of this, were quickly up in arms again, and matters became so serious in South Wales that Cromwell was thoroughly alarmed. Dispatching a force of 3,000 trained soldiers, they met on March 8th, 1648, 8,000 Glamorgan irregulars at St. Fagans, some few miles outside Cardiff. The result was decisive, the Royalists losing some 3,000 taken prisoners and over fifty officers killed. This ended the Civil War in Glamorgan. Matters were not bright during the middle of the seventeenth to the end of the eighteenth century; but after this a change commenced, and from this time forward Cardiff has never looked back. It was to the discovery of the fact that iron ore could be melted by mineral fuel which brought the iron-masters of Kent and Sussex to South Wales. In the commencement of the eighteenth century the iron-making industry commenced at Merthyr, the iron being conveyed to Cardiff on the backs of mules for shipment. For nearly one hundred years the iron trade slowly increased till about 1800, when the development of coal brought about that which was destined to make Cardiff the great city she now is. The population in 1801 was but 1,018, while in 1901 it was 164,333. Thus in one hundred years the population increased over one hundred and seventy-six fold—a marvellous growth. The city now covers an area of 8,408 acres, and is a municipal



ENTRANCE TO THE COUNCIL CHAMBER

borough, a county borough, a quarter-sessions borough, and an assize town. In 1905 it was created a city by His Majesty King Edward VII., the title of Lord Mayor being conferred on its chief magistrate. The docks are amongst the finest in the United Kingdom, and cover an area of 207 acres, and represent a capital of £8,000,000; while in respect of foreign clearances it is the first port in the United Kingdom.

With this brief review of

early events I must suffice, and devote the rest of the space allotted to me to an account of the treasures contained within the massive walls of the City Hall. This fine building was erected in Cathay's Park, and cost, together with the Law Courts, which stand close beside it, about £260,000. In the City Hall are the Council Chamber, Reception Hall, Assembly or Banqueting Hall, Lord Mayor's Parlour, Deputy Lord Mayor's Parlour, Committee Rooms, Rooms for Members of the Corporation, Reading, Writing, and Luncheon Rooms, Departments for Municipal Officials. It may be said of Cardiff that everything has been built up and remade within the last thirty to forty years, for the city was greatly lacking in buildings prior to this. School and educational buildings have added materially to the architecture, while the parks and spaces cover an area of two hundred and ninety-one acres. Its institutions, with its Art Gallery and National Museum (now being erected in Cathay's Park, towards which



LADY CAROLINE HOWARD
PAINTED BY SIR JOSHUA REYNOLDS
ENGRAVED BY VALENTINE GREEN

The City and County Borough of Cardiff

the Government is largely contributing), will make the metropolis of Wales well worth visiting.

The documents relating to Cardiff are not so complete as might be, owing to the fact that for so long—in fact, to a hundred years ago—the city was governed from the castle, where the documents were kept. When Cardiff received its Charter of Incorporation as a municipal authority, with a mayor, the records of the Corporation were studiously kept. To these were added sundry ancient charters, previously kept within the castle and other places. Unfortunately, these were not complete, and thus the Corporation have had to employ outside assistance in the work of completing its history and records, obtaining the necessary information and facts from the British Museum, Record Office, and private sources. The result has been the production of five extensive volumes, which in a comprehensive manner deal with everything connected with the history of Cardiff. Of the concrete evidences which exist, and the treasures of the Corporation in the shape of regalia and plate, I am able, through the courtesy of the Town Clerk, to give some illustrations and description. The collection is not a large one, though I find the charters consist of seven, the oldest being that of Hugh le Despenser, 1338. There is also another from him, 1340; one from Edward III., 1359; one from Henry IV., 1401; one from Edward IV., 1465; one from James I.,

1608; and one from Edward VII., 1905. Of the seals which are interesting, that of William, Earl of Gloucester, who held the lordship of Cardiff 1147-1183, is well preserved. It was the seal of the lord of Cardiff, who granted the first charter to Cardiff. The common seal of the borough used in 1684 is interesting, and is described as "on a pyramidal mount or cavin of stones, two lions rampant combatant, supporting aloft a shield of arms three chevrons: Town of Cardiff." Legend in ornamental letters, "S' Commune de Kerdif." From this it would appear that in the fourteenth century the common seal of the borough was a modified copy of the reverse of the seal used by Richard de Clare, Earl of Gloucester and Hertford, who held the lordship of Cardiff 1230-1262. A sketch of this seal—here illustrated—is given in the account of the progress of Henry, first Duke of Beaufort, through Wales, 1684, as appearing affixed to the Deed of Surrender of the Town Charter to the Duke as Lord President of Wales. The present common seal of the borough was first used in 1608. It is the Tudor rose with the legend "Villa Cardif." beaded borders.

The Corporation owns four maces, two of which are short and two larger ones. The small ones are the oldest, and measure $2\frac{1}{2}$ inches, having semi-globular heads $3\frac{1}{8}$ inches in diameter and $2\frac{3}{4}$ inches in depth, crested with circlets of fleur-de-lis. The heads are divided by



THE LOVING CUP
PRESENTED BY THE LATE MARQUIS OF BUTE IN 1891

baluster strips, connected together at the top by an ornate belt in high relief, into four compartments, containing alternately an engraved scroll ornament and the words, * VILLE * CARDIF *. The shafts, divided into three lengths, exclusive of the grips, are quite plain. The grips are "bulged" and banded. There are no hall-marks, but the date is probably *circa* 1608. The two larger maces are 33½ inches in length, and are silver. On the flat plates at the top of the head under the arches of the crowns are the royal arms of William and Mary within the garter, and crowned with supporters and motto. Around the heads, divided from each other by demi-figures and foliage, are the rose, thistle, harp, and fleur-de-lis severally crowned. The shafts, which are divided into three lengths by encircling knobs, are beautifully chased in double spiral wreaths of roses, thistles, lilies, and foliage. Around the base of one is the inscription, "Cardiff Villa, Ex. Dono Johannis Richards, Alderman," and on the other, "Cardiff Villa." Hall-marks: London 1690-1.

Maker: R, in a shaped shield with a pellet in base. The Lord Mayor's chain of gold, with the badge of gold and enamel, consists of forty-seven links. These are intricate ball-and-twist pattern, and weigh 30 oz. The badge measures 4½ inches by 3½ inches, and bears on a shield within an oval garter the borough arms, the whole surmounted by a wreath, on the dexter of laurel leaves and berries, and on the sinister of oak leaves and acorns. On the garter are the words "Villa Cardif," and the badge is surmounted by the Prince of Wales feathers. From



SEAL OF WILLIAM, EARL OF GLOUCESTER,
LORD OF CARDIFF, 1147

emblazoned in correct heraldic colours with the arms of the county borough of Cardiff. The chevronels are of rubies. The shield is surmounted by a mural crown set in diamonds. Occupying a similar position at the top of the chain is a pair of leeks in saltire carrying a shield bearing the arms of Wales, also surmounted by a mural crown set with diamonds. On the sides of the chain are twelve shields charged with the arms of the counties of Wales. These are all enamelled in correct heraldic colours, and each is surmounted by the Prince of Wales plume. Each shield is



COMMON SEALS OF THE BOROUGH OF CARDIFF
SEAL OF THE FOURTEENTH CENTURY (USED 1684)
SEAL NOW IN USE (FIRST USED 1608)

supported by either a dragon and goat or a dragon and a sea-horse. Between the shield is an heraldic rose, the common seal of the borough. The badge is of diamonds, and in the centre is a portrait in enamel of Queen Victoria, surmounting which are the royal arms enamelled in colours. On either side are figures typifying poetry and music. Below are branches in diamonds, rubies, and emeralds, or roses, thistles, and shamrocks, with the dates 1837-1897. The link which joins the badge to the chain consists of a rose, in the centre of which is a diamond.

Old Furniture

Cottage and Farmhouse Furniture *

By R. L. Mason

"CASTLE, house, cottage," runs the old distich, and the words not inaptly describe the trend of furniture fashions, the shapes and styles seen in the mansions of one generation finding their way to the abodes of the farmers and cottagers of the next. The wheel of fashion, however, is ceaseless in its revolutions; cottages and farmhouses are being ransacked of their contents for the adornment of dwellings of higher degree; and oaken dressers, whose shelves were once filled with the coarse earthenware used for the labourers' beans and bacon, are now laden with delicate china, forming the centres of attraction in many a suburban drawing-room.

Though *Cottage and Farmhouse Furniture* is the title of Mr. Arthur Hayden's latest contribution to

the excellent "Chats Series," one suspects that the term is somewhat of a misnomer. The circumstance of being born in a stable does not convert one into a

horse, so the fact that many delightful old articles are now, or rather were, chiefly to be found in cottages and farmhouses, does not imply that originally they were intended for such humble dwellings. The bulk of the furniture described by the author is not of later origin than the beginning of the nineteenth century, while some of it

dates back to the seventeenth. The former time synchronises with that of many of the rustic interiors painted by Morland and his contemporaries. If the

* *Chats on Cottage and Farmhouse Furniture*, by Arthur Hayden. (T. Fisher Unwin. 5s. net.)



INTERIOR OF FARMHOUSE PARLOUR



"CRICKET" TABLE

CIRCA 1750



"CRICKET" TABLE

CIRCA 1700

quaint corner cupboards, grandfather's clocks, and chintz-hung windows had been among the usual furniture of a cottage, these artists would hardly have failed to introduce such picturesque objects in their canvases; their omission to do so may be taken as strong evidence that such articles were not among the orthodox possessions of a cottager. How then were the cottages of the period furnished? The answer may be found in such paintings as the one by Morland, showing a fashionable lady paying *A Visit to the Child at nurse*. Here the furniture shown is both meagre in quantity and poor in quality. What there is of it appears home-made. The nurse—a woman, one would think, of superior station, or else she would not be entrusted with her charge—is seated

on the bed, apparently because she has no chair. The bed itself is a rough wooden structure, supported on four roughly-shaped posts, rude and substantial enough to support the stand of a hay-stack, while a home-made stool, a few baskets, and a single shelf, high placed on the wall to be out of the way of the

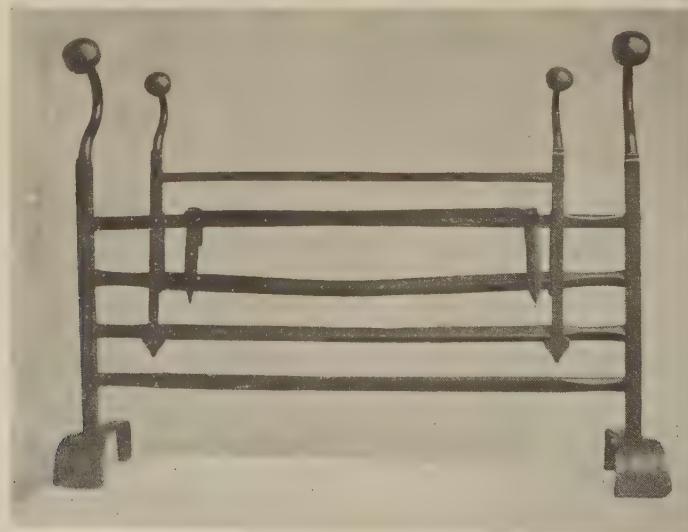
children, and holding a few articles of crockery, constitute all the remainder of the furniture that is visible. The cottage—or rather small farm, for it boasts of at least two living-rooms—from which the fair but frail Laetitia elopes to join her lover is a little better furnished; but one doubts whether any of the pieces portrayed would be ornamental enough to illustrate in Mr. Hayden's volume.

There are, however, some interesting objects to be found depicted in the old prints. One of these is the hour-glass, the precursor of the grandfather's clock, which Wheatley not unfrequently introduces. The same artist, too, whose cottage interiors appear more amply furnished than those of Morland, being generally of a slightly later date, occasionally introduces a

warming-pan, of which utensil Mr. Hayden gives several interesting examples. But warming-pans were by no means indigenous to either cottage or farmhouse; their use was probably introduced from the towns, and in all likelihood many of the older specimens now picked up in country districts have



OLIVER GOLDSMITH'S CHAIR



FIREGRATE

EIGHTEENTH CENTURY

Cottage and Farmhouse Furniture

drifted there after they have ceased to be fashionable in the former places. Of chairs, the ladder-back with rush seat appears to be the favourite type. Mr. Hayden tells us that this ladder-back type belongs to the North of England, its "real home and place of origin"; but the fact that he also informs us that this type is still to be found on the Continent, and its constant introduction in eighteenth-century prints, would lead one rather to infer that it first appeared in the South and subsequently became localised in the North. These ladder-backed rush-bottomed chairs evidently must have enjoyed a long period of general popularity with the poorer classes, for specimens of them appear in almost every picture of a humble interior through the latter half of the eighteenth century. The heroine of Hogarth's *Harlot's Progress*—painted in 1731—has one by

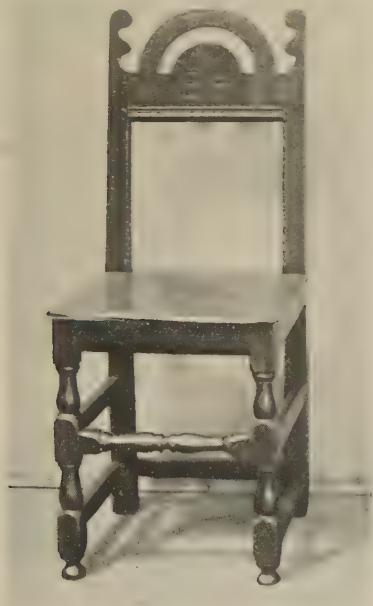


PINEWOOD COUNTRY-MADE ADAM TABLE

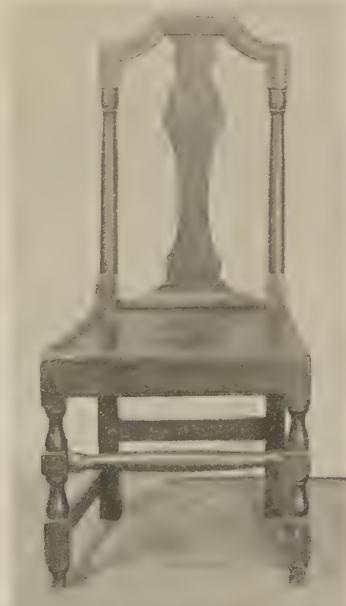
her bedside in the scene depicting her arrest, while Morland, Ward, and Wheatley frequently introduce what is practically the same type in their works painted from fifty to eighty years later. This variety, Mr. Hayden tells us, was superseded by the Windsor chair—so called from George III. ordering one for his own use for Windsor Castle. This held

its own in country places until within living memory. One sees them occasionally introduced in Morland's pictures, not in peasants' cottages, but as belonging to people of a better class. It is interesting to remember that Oliver Goldsmith's chair, now in the Bethnal Green Museum, belongs to this type, which was as much used in the town as in the country.

Mr. Hayden states that "the study of old farmhouse and cottage furniture has not been pursued in this country in so scientific a manner as in Sweden



OAK CHAIR, WITH CRESTING RAIL OF CHARLES II. PERIOD RETAINED



OAK CHAIR, WITH ELABORATION IN TURNED LEGS AND UPRIGHTS OF WILLIAM AND MARY PERIOD RETAINED

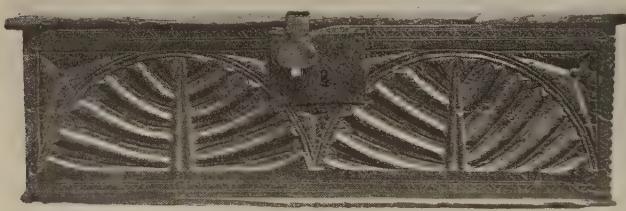


OAK CHAIR, WITH SUNK SEAT FOR SQUAB, SHOWING TRANSITION FROM LATH BACK TO SPLAT BACK

and Denmark," and urges that the authorities should take action, before it is too late, by erecting a series of typical farmhouses. One is afraid that the result would not be so satisfactory as in the northern kingdoms. In the latter agriculture has always been the chief pursuit, and consequently the prevailing fashions in furniture have been largely dominated by those prevailing in the agricultural districts. In England, on the other hand, since civilized furniture has come into vogue, the town has dominated the country; the landed gentry have taken their fashions second-hand from London, and their tenantry have followed suit. Thus the articles specially appertaining to country and farmhouse life are few in number, and even of these not a few can trace an urban ancestry. The spinning-wheel is one of the most typical objects in old English country life,



PRIMITIVE GATE-LEG TABLE MADE BY A LOCAL CARPENTER



BIBLE BOX OF RARE PATTERN, ABOUT 1650

but the spinning-wheel was also in use among the great ladies, and the most beautiful specimens come not from the cottage, but the hall. Rush-light holders were characteristic cottage utensils, until they were replaced by candlesticks, the rushlight being the precursor of the common dip candle, which now in its turn has been almost wholly superseded by wax. The rushlight was merely a thin rush stripped of its surface, so that only the inner white pith remained, and then dipped into melted tallow until it was well soaked and coated. It could not stand upright, and had to be supported by a holder arranged with jaws capable of clasping it at any point. These holders were invariably made of iron, and are more interesting as curiosities than as ornaments. More beautiful were the old sand-moulded fire-backs, which, if not wholly confined to Sussex—the great iron-making county of England until well on in the seventeenth

century—are chiefly to be found there. In the sixteenth century a considerable number were made, some with the royal arms and with the royal cypher, "E.R.," and bearing dates and sometimes makers' names. The earliest type was stamped with the fleur-de-lys or with portions of twisted cable to form some sort of a design. A later pattern is the "Royal Oak," showing an oak tree surmounted with three crowns and having the initials "C.R." placed below. This is, of course, commemorative of the escape of Charles II. and his



UNIQUE DRESSER AND CLOCK COMBINED IN THE COLLECTION OF D. A. BEVAN, ESQ.

Cottage and Farmhouse Furniture



LADDER-BACK CHAIRS WITH RUSH SEATS

concealment in the oak tree. Later came the Dutch influence, resulting in the introduction of a higher and narrower type, with designs of a more ornate character, generally representing scriptural and mythological subjects. Other articles appertaining to the fire were chimney cranes, the swing-arm variety of which is still to be found in many a farmhouse kitchen, and the now practically obsolete pot-hook type, which hung from the chimney by a chain, a catch, which might be raised or lowered, being suspended from its teeth. Cake-burners, resembling thick frying-pans, having lids to protect

the dough from the flames, served as a primitive substitute for an oven, the instrument being held over the smouldering ashes until its contents were baked. Kettle-trivets are sometimes to be found in cottages, but are by no means indigenous, being commonly in use in better-class houses both in town and country until quite recently.

Indigenous articles of cottage furniture are extremely few, most of the desirable pieces of furniture belonging to the present generation of cottages having been gradually accumulated as they were discarded from the houses of the wealthier classes. The village wheelwright might attempt some of the plainer articles of furniture, such as the more primitive types of table and the practically undecorated types of oaken cradles, but one fancies that anything of a more ambitious nature which was not imported from London would come from



TYPES OF COTTAGE CHAIRS IN OAK



LANCASHIRE SPINDLE-BACK CHAIRS

the cabinet-makers in the country towns. Their customers were not so much tenant farmers, but provincial merchants, professional men, and all but the larger landholders — people often of considerable substance, but who, like Squire Hardcastle, were content to have their furniture "antique but creditable," and rarely if ever paid a visit to the metropolis. The larger country inns—not the roadside tavern of the "Three Pigeons" type, but those more of the standing of the "Castle Inn" at Marlborough—would also be furnished from these provincial firms. So that most of what is now popularly termed cottage and farmhouse furniture was really originally destined for abodes of superior standing.

In Mr. Hayden's well-written book he



SUSSEX IRON FIREBACK
FIRST HALF OF SIXTEENTH CENTURY

describes the styles and periods of this country-made furniture accurately and in an instructive manner. Its makers fashioned their pieces in a more solid and substantial manner than the town craftsmen, whose styles they imitated, often after the lapse of many years. They disregarded the fashions for special woods shewn at different epochs, most commonly using oak, but otherwise any other wood that happened to be accessible, and thus we have such unusual combinations as an Adam table in pinewood. The

favourite tables in the country were of gate-legged types, and among these may be found examples so rudely constructed as evidently to owe their origin to a village carpenter. In some parts of the country distinctive types were used, as, for instance, the "cricket" tables peculiar to Hertfordshire, Bedfordshire, Cambridge, and Essex, supposedly so called because their legs were suggestive of cricket stumps. Possibly the name originates from the earlier variety of cricket, more commonly known as stool-ball, in which a small stool was used instead of wickets, the forms of the tables being similar to



SUSSEX IRON FIREBACK |
LATE SEVENTEENTH CENTURY



ORIGINAL WOODEN PATTERNS FROM WHICH FIREBACKS WERE
MADE, AT ASHBURNHAM, SUSSEX

the stools. Belonging to an earlier date are the bible boxes, which first appeared in the times of the Puritans. Many other curious and uncommon types of furniture might be mentioned, none perhaps more unique than the combination of clock and dresser, of which an illustration is given. Readers who wish to study the subject more thoroughly cannot do better than consult Mr. Hayden's handy volume, which, compact, well written and profusely illustrated, is as good a guide as one could wish to have.



NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTING (19).

DEAR SIR,—I enclose herewith photograph for insertion in your "Notes and Queries" pages of your magazine. The original canvas of this painting measures 8 ft. by 4 ft. 6 in. It represents Bacchus and Ariadne on the island of Naxos, with accompanying band of nymphs, satyrs, etc., including the drunken god Silenus seated on an ass. The picture also shows the golden crown presented to Ariadne by Bacchus when she became his bride. I am anxious to ascertain the name of the painter of this picture.

Yours truly, OTTO POPPER.

UNIDENTIFIED PAINTING (No. 13).

NOVEMBER, 1912.

DEAR SIR,—There is a print of this at Coolmore (Major J. H. Connellan's), Thomastown, co. Kilkenny. It has no title, but underneath it is stated that the picture was painted by Frederick Taylor, R.W.S. (curious, as the picture (No. 13) is an oil-painting),

and engraved by H. T. Ryall, historical engraver to the Queen.

Yours faithfully, F. W. S.

DRAWINGS BY ROSSINI.

DEAR SIR,—I have lately come across some rather nice architectural etchings of full size, by "Rossini, 1822," whose name does not appear in Bryan. Can CONNOISSEUR help to solve problem? Italian scenes.

Yours faithfully, R. C. W.

UNIDENTIFIED PAINTING (14). NOVEMBER, 1912.

SIR,—The original of the picture *St. Agnes with the Lamb* is by Carlo Dolci. I have a specially fine copy by an Italian artist, which was bought by my father about 1838 or '39. My picture differs slightly from that in THE CONNOISSEUR. The face is far prettier; the lamb is looking at St. Agnes, and is in a totally different position. I should say E. C. Masters' copy was not accurate. My picture is on canvas, and is beautiful.

C. HIPPISLEY.



(19) UNIDENTIFIED PAINTING



(20) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING (20).

DEAR SIR,—I am sending you under separate cover a photograph of a painting in my possession. It was bought originally in Italy, about the year 1840, and brought to this country, where it was placed in a private collection. Since that time it has come into my possession, and I am very anxious to find out who the artist might be and who the subject is. The canvas is about $3\frac{1}{2}$ by $2\frac{1}{2}$ feet. I will greatly appreciate any information on this subject.

Yours very truly, EDGAR AMES.

UNIDENTIFIED PICTURE (No. 13).

NOVEMBER, 1912.

DEAR SIR,—Amongst the unidentified pictures given in your last issue, there is one (No. 13) which is exactly like one I had (and know where it is now), and the lettering below is as follows:—

Painted by Frederick Taylor, Member of the Society of Water-Colours.

Engraved by H. T. Ryall, Artist to the Queen.

From the original drawing in his collection
to

Benjamin Hick, Esq., of Bolton, this Engraving of the Morning of the Chase at Haddon Hall in the days of yore is respectfully inscribed by the publishers, Henry Grave & Co.

The size of the actual engraving is 34 in. by 32 in., with about 4 in. margin.

I recognised the picture at once. Haddon Hall is quite close to Bakewell. The building is correct, and the persons on the picture appear to be making a fuss over a young lady on the white horse, which, I expect, is meant for the famous Dorothy Vernon, daughter of one of the Lords of Haddon. You no doubt have heard of the romantic elopement with John Manners. If not, I can send you a book written by the late Duchess of Rutland which partly describes Haddon in former days.

I am, yours truly, J. SMITH.

UNIDENTIFIED PAINTING (21).

DEAR SIR,—I enclose herewith a photograph of an unidentified picture for insertion in "Notes and Queries." The size of the canvas is 26 in. by 28 in. It belongs to me, and it has been in the possession of my family more than 150 years, and is supposed to have been painted by a great Dutch artist. The picture is very fine and delicate, the hair of the figure light blond. She is in blue-black dress, painted on dark-grey ground. Can you or anyone of your readers inform me of the name of the painter?

I am, faithfully yours, ARPÁD DEÁK.

UNIDENTIFIED PAINTING (22).

DEAR SIR,—Will you very kindly insert in *THE CONNOISSEUR* the photo of an old oil-painting which



(21) UNIDENTIFIED PAINTING

Notes and Queries

I possess? The painting was the property of a local flax merchant, and had been in the possession of his family for 130 years. It was brought from the Continent. The canvas is 40 in. by 27 in., and perhaps some of your contributors might be able to identify same. It has been attributed to Franz Hals by a local critic.

I am, yours respectfully,
JOHN BROWN.

UNIDENTIFIED
PORTRAIT (1).
SEPTEMBER, 1912.

DEAR SIR,—Re the request signed "M.B." in connection with the unidentified portrait No. 1 in your September, 1912, issue, I wish to say that I believe the person represented to be

no other than JEANNE D'ALBERT, QUEEN OF NAVARRE, and mother of Henry IV. of France. The costume is that of the period, and the essential features are *very* like those shown in the earlier and probably idealised engraved portrait in Imbert de Saint Amand's *Valois Court*.

Respectfully yours,
H. HAGER.

UNIDENTIFIED PAINTING (No. 15).
NOVEMBER, 1912.

SIR,—From rough observation, I should say it might be the work of Nicholas Poussin (French) or by one of his pupils, much after the style of one I had.

H. P. R.



(22) UNIDENTIFIED PAINTING

UNIDENTIFIED
PAINTING (14).
NOVEMBER, 1912.

DEAR SIR,—I am a subscriber to THE CONNOISSEUR, and in reply to the enquiry of Miss Emily C. Masters in your November, 1912, issue, I beg leave to send you the following announcement, which explains itself:—

Yours truly, BELLE
CAMERON THOM.

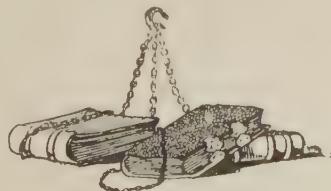
"We beg to call the attention of the art-lovers of California to this picture from the brush of one of the greatest of Italy's Old Masters. Carlo Dolci was celebrated for his religious paintings, and *St. Agnes* is an exquisite and rare example of his work. He is represented in the

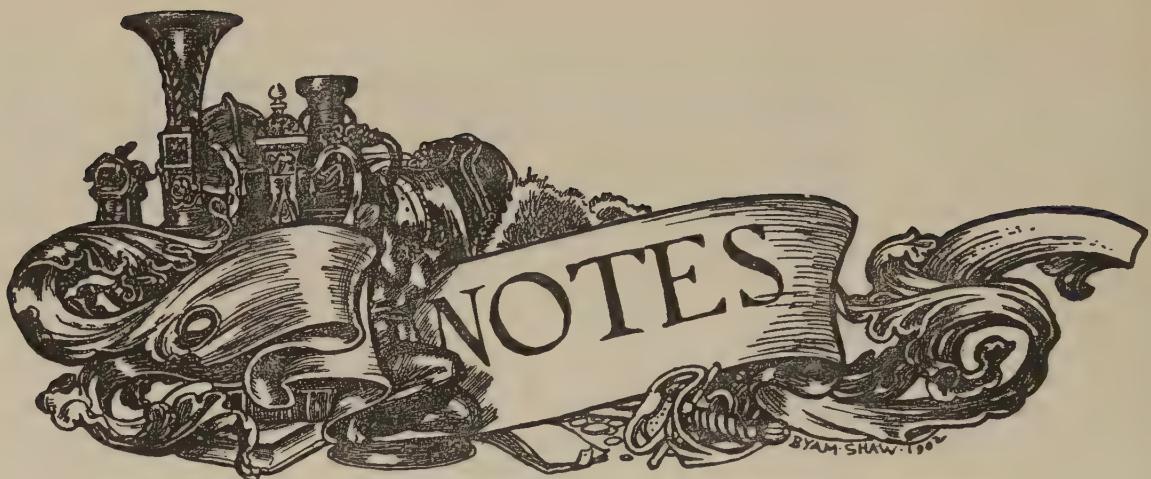
chief galleries of the world, but never before has a painting of such importance been placed for sale in Los Angeles, or, in fact, in California.

"The picture originally came to this country in the possession of a French gentleman, and passed from his hands into the collection of a well-known connoisseur; there it remained for almost fifty years, when it again changed owners, and has now been entrusted to us for disposal.

"It will be on exhibition in our galleries for a limited time only, and we extend a cordial invitation to those interested to call and inspect this valuable painting."

KANST ART GALLERY,
642, South Spring Street, Los Angeles, California.





A REMARKABLE example of the old English rolled paperwork described in the last October number of

**Old English
Rolled
Paperwork**

THE CONNOISSEUR is now to be seen in the Victoria and Albert Museum, the gift of Mr. W. A. Propert. The donor, who has a number of fine specimens of similar technique, selected this as being the best in his collection for presentation to the Museum.

The work, which is entirely of rolled paper enriched with gold and colour, is executed with great skill and ingenuity, and the result is highly decorative. The arms are those of Queen Anne, and as an example of English craftsmanship of the early eighteenth century, the object is one of considerable value and interest.

**Clepsydra, or
Water-Clock**

MR. F. J. BRITTEN tells us in his most valuable work, *Old Clocks and Watches and*

their Makers, that one of the very earliest ways of measuring time was by the flow of water, and gives several interesting illustrations of the various methods in which this was carried out. We are also told that there was a revival of these instruments in the early years of the seventeenth century. As the sun-dial has remained with us long after its use as a time-recorder was necessary, so I presume the manufacture of the water-clock may have lingered in the same way.

The clock here illustrated I recently added to my collection. It measures 2 feet 9 inches in height and 10 inches across the face of the dial. The cistern holds about one quart of water. On the top of the water rests the float. At the bottom of the cistern (hidden from view behind the inscription plate) is a very small tap, from which the water drips into the tank. As the water falls in the cistern,



OLD ENGLISH ROLLED PAPERWORK

Notes



WATER-CLOCK

FRONT VIEW



WATER-CLOCK
SIDE VIEW

put into the cistern. The difficulty is to adjust the tap so that the water does not drip out too quickly. The clock goes about forty hours without refilling. The supports of the dial are of oak, and interlacing scroll-work is carved on the face of the uprights. On either side of the supports is bolder interlacing and the figure of a monk. The inscription reads:—

“Tyme is Swift
Dave Cartlidge of ye
Towne of Rutherglen, 1652.”

MABERLY PHILLIPS, F.S.A.

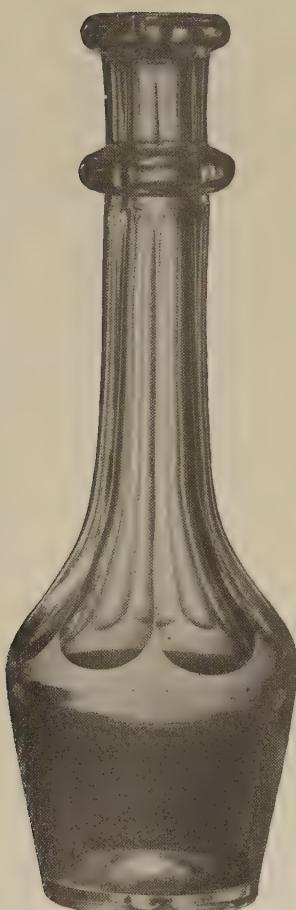
DR. FINGLAND sends some further information on “Stay Busks,” as illustrated in THE CONNOISSEUR for October, p. 117.

Maze Sencier, “Le Livre des Collectionneurs,” p. 737, *et seq.*

Les Buscs de Corsage were made in steel, ivory, varnished and stained woods, silver-gilt covered with devices, ornaments, allegorical designs engraved in black, which served to support the high corsages and give the figure certain advantages. *Mme. de Villedieu* has composed upon the *Busk*, under the title of “Gallanterie,” a poem, very clever, printed with her *Carrousel de Monsieur le Dauphin*, 1672.

“Qu'il hereux de tout costez,
Le bois léger que vous portez ;
Et que son office admirable
Devrait paroître desirable,
Aux galans les plus fortunez,
Qu'amour ait jamais couronnez ;
D'ailleurs, de ce bois san mérite,
La fortune est elle petite,
Quant à la main vous le tenez,
Et qu'avec lui vous badinez,
Car la beauté la plus devine,
Avec son busc, souvent badine,
Et le badinage a des goûts
Tout a fait ravissants et doux ;
L'autre bout qui regarde en bas,
Couverre certains lieux pleins d'appas,
Que l'on peut mieux penser que dire,
Et qu'il faute joliment d'écrire.”

the float descends and causes the pointer to revolve round the dial. The face of the dial is numbered for twenty-four hours, and on an outer rim will be seen the signs of the Zodiac. When the water has all passed from the cistern to the tank, the latter has to be unhooked, emptied, and a “fresh supply of water



GLASS TODDY LIFTER

The Collection of Busks of Mme. Jubinal de St. Albin.

1. *Clé de bois, pont d'eau, bête que fuit est chatiée.*
(Zini, 1556.)

2. *Fer gravé, man in armour, conducting a car drawn by two lions; on the other side a woman nude, transfixed with an arrow, then this quatrain:—*

“J'ai de ma dame cette grâce,
D'estre sur son sein longuement.
D'ou joiys sospirer un amant.
Qui vouldrait bien tenir la place.”

3. *Triangular Busk in ivory, engraved designs, three medallions accompanied with mottoes.* 1st, Two hearts enflammés—“L'amour les joint.” 2nd, Two hearts transfixed with an arrow—“Elles nous unit.” 3rd, A flower like a sun—“Vous voir, ou mourir.” (Commencement of seventeenth century.)

4. *Black Busk of Anne of Austria.* First, device under L'Amour. “Plus redoutable que la foudre.” Second, Justice—“Equité.” Third, under her portrait—“Soyez moi bono sujet, je vous serai bon prince. Plutôt montrer que perdre.” Fourth, “Vertu, bonté, sagesse suivent cette princesse.”

Fifth, “Si la foi manque, l'amour périra.” On the other side are the following lines:—

“Je suis ce beau busc curieux,
Aussi chaque jeune amoureux,
Me baise avec force tendresse,
Je sers de divertissement,
Et ma place ordinairement,
Est sur le cœur de ma maîtresse.”

5. *Device on the Busk of the Grande Mademoiselle.*

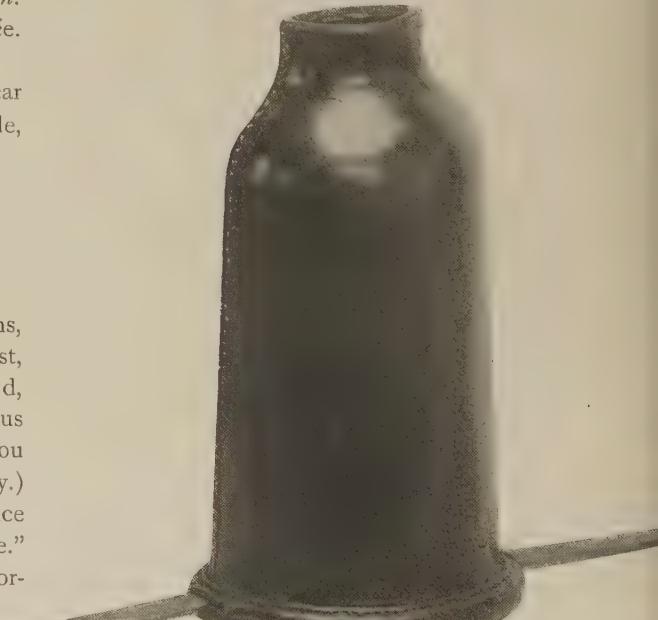
“Soit que je vive ou que je meure,
Je veux que mon cœur vous demeure,
Mes yeux a tous, mon cœur a vous,
La tendresse et la foi sur tout,
Combien je poi envie au bonheur qui le suit,
Etendu mollement sur ce blanc sein d'ivoire,
Partagons entre nous, s'il le plait cette gloire;
Tu y seras du jour et gi seré la nuit.”

6. *Busk, Louis XIII., à poignard, en marqueterie de bois violette et ivoire.*

7. *Busk, Louis XIII., en vermeil, ciselé, surmonté d'une couronne royale.*

8. *Busk, Louis XIII., eighteenth century.* De musicienne, en ivoire, presenting engraved ornaments illustrating music, and a heart pierced with an arrow placed on a “bonne foi,” deux mains qui se tiennent.

FOR want of a better name I call the little bottle here shown a “Toddy Lifter,” for that “Toddy Lifter” really was its use. It was recently given me by a friend living near the borders of Scotland. It is glass, 6 inches high, and



BOTTLING PROTECTOR

Notes

will hold about a wine-glassful of liquid. It is pretty well known that when a Scotsman brewed himself a "rummer" of whisky and water, it was, and probably still is, the custom to ladle out a wine-glassful of the steaming liquid, which was handed to his better half or other lady friend as her portion.

The little bottle here illustrated obviated the use of the toddy ladle. It has a very small hole at the top, and a rather larger one at the bottom. When the gentleman wished to fill the lady's glass he plunged the bottle into the rummer, where it would speedily fill from the bottom hole. Then placing his forefinger over the top hole so as to exclude the air, he would lift the bottle over the lady's glass and remove his finger, when the air pressure would cause the liquid to flow from the bottom hole. These bottles may still be in use, but it is the only one I have met with. Further information would be interesting.

THE protector here shown is made of very stout leather, shaped to cover a quart bottle up to the neck. A strong iron runs round the bottom, from which project two spurs. **Bottling Protector** It stands 9½ inches high, and the base, including the spurs, measures 11 inches. When drawing a cork the bottle would be placed on the ground,



LOUIS XVI. TABLE WITH ORMOLU MOUNTS

and the protector put over it. The operator, by placing a foot on each spur, would be in an excellent position to draw the most obstinate cork. Should the bottle burst during the operation, the hand of the drawer was fully protected. For bottling wine or beer the bottle would be put on a table, the protector placed over, when the hardest cork could be driven home with perfect safety to the operator.

Louis XVI. Table

THE small French lady's writing table illustrated is of Louis XVI. period, the ground-work being of tulip-wood, finely inlaid with coloured woods in floral design, ormolu mounts and banding. Size, 18 in. by 13 in.

THE French writing bureau illustrated is on shaped legs; the drawer has a writing slide and a small stamp-drawer at end. The bottom part is enclosed with two sliding shutters, and top part has two sliding shutters enclosing six drawers, all beautifully inlaid in diaper design on a tulip-wood background. Both the above pieces are in the possession of Mr. Roger Ford, of Bristol.

FRENCH WRITING BUREAU

The Connoisseur

PIERRE ETIENNE FALCONET was among the few contemporaries of Reynolds who did not fall under the influence of that master. Born in France and of French parentage, Our Plates his technique and palette belong rather to his native country than that of his adoption. This is instanced in his charming *Portrait of a Lady*, signed and dated 1771, and possibly the work exhibited under the same title at the Society of Artists of that year. The simple yet finished handling, and the pure, cool, transparent, and harmonious colour, derive their origin from the art of Watteau, and show a close affinity to that of Gainsborough and of Ramsay and Cotes, as exemplified in some of their finer works. The painting, which is now at the Edward Gallery (King Street, St. James's), was formerly in the collection of the late John Bower, Esq., of West Dean Park, Chichester. *The Coming of Spring*, by Mr. Charles Sims, A.R.A., was described on page 193 of the November number of THE CONNOISSEUR; while *A Gleaner's Child*, from the plate in colours by M. Bovi, after Richard Westall, is the companion to *The Reaper's Child*, reproduced in the December number. The original picture was exhibited at the Royal Academy in 1795. The plates of *Lady*

Caroline Howard and Miss Sarah Campbell, both by Valentine Green, after Sir Joshua Reynolds, are reproduced from choice first-state proofs in the collection of Mr. Fritz Reiss.

Books Received

- Art in Egypt*, by G. Maspero, 6s. net; *The Technique of Painting*, by C. Moreau-Vauthier, 10s. 6d. net; *Great Engravers: Bartolozzi*, 2s. 6d. net. (W. Heinemann.)
The Engravings of William Blake, by Archibald G. R. Russell, M.A., 25s. net. (Grant Richards.)
Metalwork and Enamelling, by Herbert Maryon, 7s. 6d. net. (Chapman & Hall.)
The Cottages and the Village Life of Rural England, by P. H. Ditchfield, M.A. (J. M. Dent & Sons.)
A History of Painting in North Italy, 3 vols., edited by Tancred Borenius, Ph.D., £3 3s. net. (John Murray.)
Lely and the Stuart Portrait Painters, 2 vols., by C. H. Collins Baker, £7 7s. and £6 6s.; *The King who knew not Fear*, by O. R., 5s. net. (Philip Lee Warner.)
Austria: Her People and their Homelands, by James Baker, 21s. net; *The Van Eycks and their Art*, by W. H. James Weale and M. W. Brockwell, 12s. 6d. net. (John Lane.)
The English Fireplace, by L. A. Shuffrey, £2 2s. net. (B. T. Batsford.)
History of Ola Sheffield Plate, by Frederick Bradbury, £2 2s. net. (Macmillan.)
The McClean Bequest in the Fitzwilliam Museum: Catalogue of Manuscripts, by Montague Rhodes James, Litt.D., etc., 25s. net; and *Catalogue of Medieval Ivories, Enamels, etc.*, by O. M. Dalton, M.A., 7s. 6d. net. (Cambridge University Press.)



THE POTTERY AND GLASS TRADES BENEVOLENT INSTITUTION BANQUET, NOVEMBER 19TH, 1912

[PHOTO FRADELL AND YOUNG]



By far the most interesting ceramic sale held during the month was that of the collection of pottery and porcelain belonging to Mr. L. M. Solon, dispersed by Messrs. Charles Butters and Sons on November 26th, 27th, and 28th, at their premises, Trinity Buildings, Hanley. A full account of this collection is contained in two articles which appeared in the issues of *THE CONNOISSEUR* for December, 1901, and February, 1902. It was almost entirely confined to pre-Wedgwood English pottery, of which it contained a unique series of examples. It was the accumulation of forty years' search for characteristic pieces made by a ceramic artist of rare ability who possessed an unexcelled knowledge of the wares he collected. The three days' sale included 683 lots, which realised an aggregate of £5,849. A full list of all the individual items and their prices will be included in the next issue of "Auction Sale Prices."

The Solon Collection

Among the most interesting lots disposed of on the first day was a Thomas Toft slip dish, inscribed with the potter's name, and decorated in brown, red, and yellow slips, with the figure of a cavalier drinking a toast (diam., 16½ in.). The opening bid was £100, and it was finally knocked down for £170. A similar dish, with a lady holding a flower, inscribed, "Ralph Oft" (sic) (diam., 17 in.), brought £145. Other slip dishes included the following:—Dish with brown slip decoration over a moulded pattern, head of Charles II. (diam., 14 in.), £31; octagonal dish, with pomegranate ornaments, brown slip on a raised pattern (diam., 14 in.), early eighteenth century, Staffordshire, £30; another of the same style, inscribed, "Remember Loth's Wife" (diam., 14 in.), £30; and one with yellow ground with floral decoration (diam., 16 in.), Staffordshire, £33.

Among old English customs was the presentation of a cradle made of clay or some more precious materials



STAFFORDSHIRE TYG

SOLON SALE, £100

to happy parents on the occasion of the birth of their first child. Several earthenware cradles, which owed their origin to this, realised sums varying from £65 to £4, the former being obtained for a specimen in yellow ware decorated in brown slip, inscribed, "William Smith, 1700; Martha Smith, M.S." (height, 7½ in.; length, 15½ in.), Staffordshire. Another, in yellow clay, inscribed in brown slip, "Ralph Simpson" (length, 10 in.), brought £30; and a third, in brown clay, also inscribed, and dated 1725 (length, 9 in.), £33. A fine posset pot with three handles, decorated in brown and yellow slip, inscribed, "Mary Shiffibottom, 1705" (height, 7 in.; diam., 8½ in.), Staffordshire, just attained the dignity of three figures; while another, with cover and two handles and two spouts, similarly decorated, inscribed, and dated 1714 (height, 9½ in.; diam., 8½ in.), brought £90; and a third of the same character, with two handles and one spout, inscribed, and dated 1711 (height, 5½ in.; diam., 7½ in.), brought £50. A four-handled tyg of brown ware, decorated in yellow slip, shape of a drinking glass (height, 9 in.; diam., 8½ in.), supposed to be of Welsh origin, brought £65; another, with black ground, inscribed in yellow slip, "Margaret Colley, 1684" (height, 6½ in.; diam., 7½ in.), Staffordshire, £80; and a third, of red clay with ornamented cover, upon yellow bands glazed in green, inscribed, "John Hughes, N.B., 1690," £100. A jug of yellow clay, decorated in brown slip with a peacock, etc., dated 1704 (height, 9 in.), sold for £50; and a teapot with slip decoration in red and black (height, with cover, 8½ in.), Staffordshire, £35.

The highest-priced item on the second day—or, indeed, during the whole sale—was furnished by a piece of white ware touched up with brown, representing two figures in late seventeenth-century costume seated on a bench (height, 5 in.). This was obviously the fancy work of



PORTOBELLO DRINKING MUG

SOLON SALE, £110

some clever craftsman, and not made for the trade. After a spirited competition it fell to a bid of £205, going, it is understood, to New Zealand. A highly-finished water-ewer, with enamelled decoration, in the pseudo-Chinese style (height, 8½ in.), belonging to the same set as a wash-hand basin in the Schriever Collection, brought £100. It is supposed to be the work of the Dutch painters established in Burslem towards 1750. A cruet-stand with four bottles, cleverly enamelled in the Chinese style with conventional flowers (diam., 7 in.), brought £62; and a figure of a bird decorated with patches of brown slip and dots of dark blue (height,

7 in.), £37. There were a numerous array of teapots and covers, of which the following fetched the highest prices:—One of globular shape, maroon ground, with reserved medallions painted with flowers and birds (height, 4½ in.), £47; another, same shape, enamelled with the portrait of the King of Prussia (height, 3½ in.), £36; another, same shape, green ground with a diaper of yellow, red, and blue enamelled lines, forming squares (height, 3 in.), £32; another, cylindrical shape, turquoise ground enamelled with pink roses (height, 2½ in.), £33; and another, four-lobed shape, enamelled with pseudo-Chinese decoration (height, 4½ in.), £30. A drinking mug and cover with figure of Admiral Vernon, inscribed, "G. R. Portobello, taken by Admiral Vernon" (height, 9 in.), £110; a cylindrical mug bearing coats of arms and the subject of Hogarth's *Midnight Conversation* (height, 7½ in.), £50; cubic tea-caddy, enamelled with pastoral scenes, and inscribed, "Fine Bohea Tea" (height, 5 in.), £41; a figure of Queen Anne, stained with rubbing of blue glaze (height, 7½ in.), £50; and four tiles, with subjects in relief (size, 5 in.), from a mantelpiece in Whieldon's own house, £32.

An untoward incident in the third day's proceedings was the breakage by a visitor of one of the most

In the Sale Room

interesting pieces in the sale. This was a double-handled drinking-cup in the shape of a satyr's head, in cream-coloured ware touched with coloured glazes (height, 5½ in.). This, in its damaged condition, brought £10 10s. A jug, cream-colour, with applied stems, foliages, and rosettes, clouded glazes, inscribed, "R. H. (Ralph Hammersley), 1757" (height, 7½ in.), interesting as being one of the few pieces of pottery known to be, without doubt, of Whieldon's manufacture, brought £70; a small figure of a man playing the hunting-horn, coloured glazes (height, 6½ in.), £30; and another of a man seated and drinking, coloured glazes, £36; a Toby jug, tortoiseshell ware, the figure holding in his hands a pot of red clay (height, 9½ in.) £60; and a teapot and cover, four-lobed shape, perforated out-casting, Chinese pattern in relief, touched up with coloured glazes (height, 4½ in.), £75.

THOUGH the winter season commenced later than usual this year, the first picture sale at Christie's not being held until November 22nd, already Pictures some noteworthy prices have been realised, though these appertain more to ceramic art than to pictorial. The sale already alluded to comprised old and modern pictures and drawings from the collection of Admiral Sir Michael Culme-Seymour, Bart., and other sources. Only two pictures, both by J. van Goyen, reached the dignity of three figures. These were *A River Scene, with Peasants, Ducks, and Boats*, signed with initials and dated 1642, on panel, 21 in. by 17 in., which brought £241 10s., and an unsigned example, *The Mouth of a River, with Sailing Boats*, on panel, 15 in. by 23½ in., which realised the same amount.

The modern pictures and drawings belonging to John Gibbons, Esq., Thomas Bartlett, Esq., deceased, and from other sources, included several examples of the early Victorian period, which, considering the present unpopularity of such works, brought good prices. *The Village Pastor*, 38½ in. by 53½ in., exhibited by W. P. Frith, R.A., at the Royal Academy in 1845, brought £504; and *The Glovers, Paris*, 24½ in. by 20½ in., painted by the same artist in the same year, £120 15s. *Defoe receiving back the Manuscript of Robinson Crusoe*, 38½ in. by 52 in., by E. M. Ward, R.A., which was exhibited in 1849, brought £157 10s.; *The Mussel Gatherers*, 35 in. by 53 in., by W. Collins, R.A., £152 5s.; *A Cornfield*, 20 in. by 30 in.,



TOFT DISH

SOLON SALE, £170

by J. Linnell, sen., £168; *A Farmyard*, 28 in. by 36 in., by J. F. Herring, sen., 1850, £136 10s.; and a portrait of *Charles Dickens in the Character of Captain Bobadil*, 28½ in. by 36½ in., by C. R. Leslie, R.A., despite its unimpugned authenticity, only realised £21. A portrait of *John Philip Kemble*, the actor, in dark green coat and vest with white stock, 29½ in. by 24½ in., by Sir Thomas Lawrence, brought £420. Among the more modern works were the following:—*The Rising Moon*, 23½ in. by 35½ in., by Sir Alfred East, A.R.A., £105; *Katie*, 24½ in. by

19½ in., by G. F. Watts, R.A., £115 10s.; *Orpheus charming the Lions*, 43 in. by 66 in., by J. M. Swan, R.A., £630; and *Oxford, from Iffley*, 50 in. by 84 in., by Vicat Cole, R.A., £252.

SOME remarkably high prices were realised at the sale of old English furniture and English and Continental porcelain held by Messrs. Christie on November 28th. The sensation of the day was provided by a Vienna porcelain

group of a lady, gentleman, and three children, 12½ in. high, which, after a spirited contest, brought £850, the highest price ever realised at auction for a single piece of this china. A Dresden group of lovers seated beneath a tree with a lamb and dog, on plinth encrusted with flowers, 10½ in. high, brought £714, and another of a girl and harlequin with a bird-cage and a pug-dog, 7½ in. high, £693; a pair of Höchst oviform jars and covers, pierced with rosette ornaments and painted with garden scenes and Watteau figures, 6½ in. high, £157 10s.; a Chelsea figure of John Coan, English dwarf, with dog and flowers, 9½ in. high, £162 15s.; a pair of Chinese famille-verte figures of boys, their costumes enamelled with flowers in various colours, 11½ in. high, Kang-He, £588; and a pair of Chinese powdered-blue bottles, with bulbous necks, painted with flowers, etc., 18 in. high, £273. Among the items of furniture were an Adams cabinet painted with figures and floral decoration, with gilt border and legs (58 in. high, 48 in. wide), £315; a late seventeenth-century English marqueterie cabinet, inlaid with decorated panels in coloured woods and ivories (74 in. high, 58 in. wide), £451 10s.; six Queen Anne walnut-wood chairs, with seats and backs stuffed and covered with petit-point needlework, on cabriole legs, with claw-and-ball feet, £630; a Chippendale mahogany armchair, with pierced vase-shaped centre to back, scroll arms, and cabriole

The Connoisseur

legs, the whole richly carved and supported on scroll feet, £273; six carved Hepplewhite mahogany chairs with stuffed seats and backs, £357; and a Chippendale mahogany side-table, the whole richly carved, on cabriole legs and lion's-claw feet, surmounted by a marble slab (44 in. wide), £283 10s.

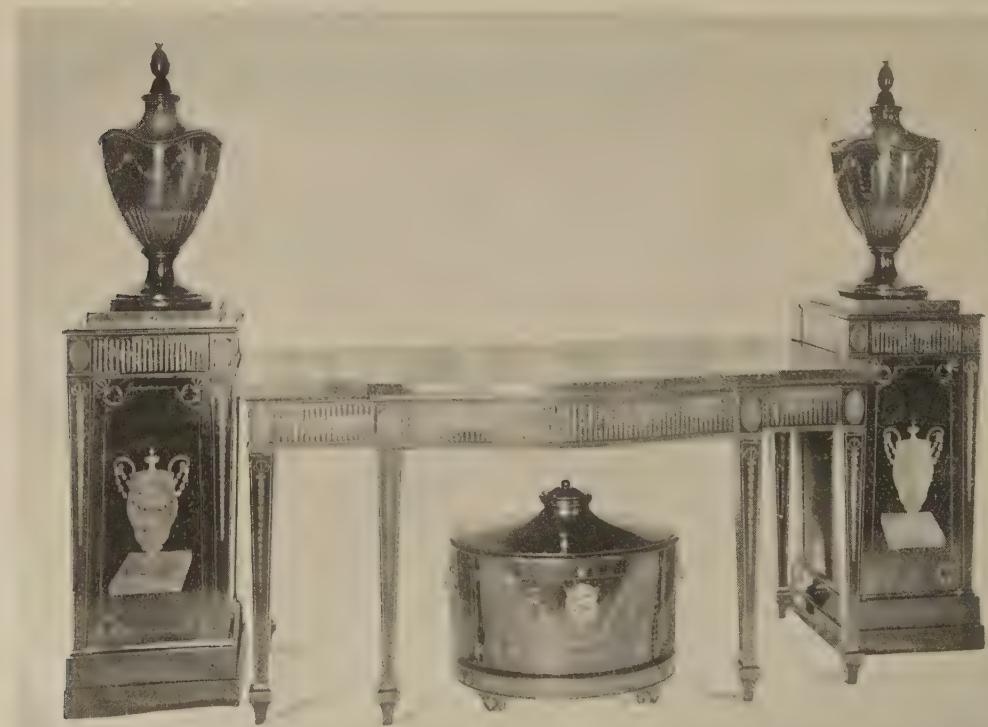
At Messrs. Puttick & Simpson's, on November 22nd, a fine panel of late sixteenth-century Flemish tapestry, belonging to the late Rev. Canon Roxby, and depicting Hercules and the Nemean lion in the central panel, bordered by smaller ones, and hunting, military, and musical trophies, etc. (11 ft. 2 in. by 14 ft. 10 in.), brought £500; and a panel of seventeenth-century Brussels tapestry, depicting Diana and Acteon, with a

floral border (9 ft. by 11 ft. 6 in.), brought £105. At a sale of engravings by the same firm, on Friday, November 15th, an impression of *Venus and Cupid*, by Bonnet, after Boucher, brought £62.

That fine furniture has not of necessity to be sold in London to realise a good price was shown at a sale, held by Messrs. T. Oliver & Sons, of Torquay, of the contents of "Westholme," the residence of the late Miss H. S. Perkins of that town. In this the outstanding feature was a mahogany inlaid Sheraton sideboard set, comprising a pair of inlaid pedestals supporting two urns with covers (height of the pedestals over all, 6 ft. 2 in., and total length, 9 ft.) which brought £1,050.



ENAMELLED SALT-GLAZE SOLON SALE, £41



SHERATON SIDEBOARD

PERKINS SALE, TORQUAY, £1,050



MISS SARAH CAMPBELL
PAINTED BY SIR JOSHUA REYNOLDS
ENGRAVED BY VALENTINE GREEN



MR. AUGUSTUS JOHN'S *Mumpers* was by no means the best picture at the current exhibition of the New

The New English Art Club English Art Club (Suffolk Street), though it was the largest, the most original, and probably painted with the strongest conviction. These last two characteristics are important. How is it, that, possessing them, a picture by Mr. John, one of the most gifted craftsmen of the day, was a comparative failure? The reason is, that the artist has gone in, heart and soul, for Post-Impressionism.

By virtue of his accomplishments, Mr. John must be considered the leader of the English section of the new cult. His picture is the most important Post-Impressionist work produced on this side of the Channel; its excellences and shortcomings, therefore, may be taken as a standard by which the value of the movement may be accurately gauged. Post-Impressionism means a sacrifice of certain qualities—and among them ones which have hitherto been most esteemed in art—in order to enhance others. Before attempting to balance the losses and gains, so far as they concern Mr. John's picture, it may be as well to describe it in some detail. It represents a company of gipsies on some fenced-in waste ground backed by olive trees, with a broad stretch of water and some distant mountains beyond, the whole being surmounted by a summer sky of blue and white. The first thing that attracts the eye is that the work is painted in perfectly flat tones; this means a nearly total sacrifice of atmosphere and texture. A donkey in the extreme background of the group stands out as prominently as the foremost figures, and the palings and tree-trunks which border the waste ground are hardly more suggestive of wood than the garments which drape the "mumpers." The artist has reduced himself to pure line and flat colour as the vehicles with which to image his conceptions; in a word, he has put back the clock for some thousands of years and returned to what was practically the methods of pictorial expression of the ancient Egyptians. There is a salient difference, however, in the manner in which these methods are employed. The best Egyptian art was conventional in its character, while Mr. John tries to be realistic, or at least as realistic as his wilful abnegation of half the resources of the painter's craft will allow. He records with a somewhat grotesque literalism the various peculiarities of form,

feature, and raiment which characterise the group, and these, unchastened by the softening influences of tone and shadow, painfully attract the eye. Thus a patch on a man's trousers lying down in the foreground—a by no means decorative object—is one of the most obtrusive pieces of detail in the work. The picture is not consistent, for portions—the fish in a frying-pan over a fire, and the column of smoke issuing from the latter—have been invested with a plastic significance in contrast to the remainder of the canvas—a lapse which is as incongruous as if a writer telling a story in biblical phrase suddenly descended into modern colloquialisms; while, though most of the persons depicted are provided with shadows, a donkey in almost the exact centre of the canvas is without, so that at first sight it looks as if suspended in mid-air. This donkey, indeed, is an important feature in the composition; together with the woman frying herrings, it forms the link intended to bind the two scattered groups, which constitute the main feature of the picture, into a homogeneous whole. Unfortunately, the link is not sufficiently well constructed for its office; the two groups remain detached, the donkey belonging to neither of them, the woman to both. If the animal was obliterated and a third of the canvas taken away at either end, the picture would gain, for there would remain a single, well-balanced, and rhythmic composition instead of two conflicting ones. The result of these numerous weaknesses is that, as has already been stated, the work is a comparative failure. It is not a complete one, because no dallying with strange faiths can wholly deprive Mr. John of his inborn and acquired artistry. He is a fine colourist, and perhaps the greatest living master of poignant line, and so throughout the canvas are isolated passages of great beauty—passages which serve to emphasize the folly of Post-Impressionism, as suggesting the great masterpiece that might have been, if unspoilt by its baneful influence. Mr. John's second contribution is a large black-and-white cartoon of *Calderari—Gipsies of the Caucasus*, a crowded array of heads and figures arranged in a symmetrical composition, suggestive of a design for a stained-glass window. Here the artist, as though to show that he could be wholly independent of the synthetic simplifications of Post-Impressionism, has gone to the other extreme. His composition is far too crowded, and the

The Connoisseur

eye wanders from head to head in a vain endeavour to light on some point of central interest.

Miss Ethel Walker's most important work, a *Decoration for Spring—One of the Four Seasons*, would also have gained by greater simplicity. The individual figures were rendered with much grace and feeling, but the composition as a whole was too busy and confused. A third important decorative work, a *Panel for a Hypothetical Decoration to symbolise the Religions of the East and West*, was contributed by Mr. W. Rothenstein. One would judge that this was a portion only of the intended work, for the figures were exclusively Eastern, and the religions symbolised by the figures appeared to be confined to those which are still in vogue in Asia. The work was delicately rather than forcefully treated; the lambent but tender colour which suffused the canvas, the lack of movement in the figures, all assisting to convey the feeling of serenity and repose which formed the keynote of the picture. Mr. W. G. von Glehn showed the versatility of his powers by appearing as a landscape painter, being represented by a breezy, full-coloured canvas of *The Sussex Downs*. More in his usual *métier* was *The Gold-fish Bowl*, showing an attractive girl standing in front of a window gazing at the bowl which gave the picture its title. Again, one has to congratulate Mr. von Glehn on the sureness of his technique. No artist excels him in his power of rendering the play of light on colour, the incidence of texture and atmospheric values. His failing is that he is somewhat prodigal of his powers, rendering every object on his canvases with the same sentient realism, so that, as in this instance, the attention is somewhat distracted from the principal theme of his work. Of Mr. David Muirhead's two more important landscapes, which hung in the Great Room, the *Harvest Time* was the most pleasing; fresh in colour, spacious, and handled with breadth and sincerity, it was typically English in feeling as well as in its theme. Mr. Ambrose M. McEvoy's large portrait group of *Mrs. C. K. Butler and her two daughters* was conceived in a light key of delicately harmonised colour. The figures of the two girls were the more successful as merging more completely with their surroundings; that of the mother appeared detached from the others, owing, perhaps, to the unbroken and rather uninteresting mass of blue in the front of her corsage. One wonders, if this was somewhat modified, whether it would not bring the arrangement of the picture into more complete harmony. In the *Portrait of the Lady Clare Annesley* Mr. P. Wilson Steer had combined two good pictures into one bad one. Examined separately, the figure of the sitter and the landscape background were each excellent; seen together, they clashed incongruously. Mr. Steer would do well to sacrifice his landscape, tone down the many gleams of light by which it is characterised, and merge it into that subordination to the principal figure which is essential to the background of a good portrait. Mr. W. Orpen was not seen in his usual strength, being represented by only a couple of somewhat slight examples, distinguished, indeed, by his usual deft brushmanship and fine feeling for colour and atmosphere, but not of sufficient importance to make

or mar a man's reputation. Somewhat akin to Mr. Orpen's work in a serious mood was Mr. Howard Somerville's self portrait, entitled *In the Studio*. The resemblance, however, was only superficial, the handling and colour being both more solid. The work was painted with power and conviction. The latter criticism might also apply to Mr. Rudolph Ihlee's *Magic Wand*, representing a group of spectators watching with entralling interest some performance which is outside the scope of the picture, a work which at once seized the attention. Turning to the remaining landscapes, one should mention Mr. Charles M. Gere's brightly-coloured *Cotswold Holiday*, Mr. Frederick Brown's atmospheric *On the Thames*, Mr. Ian Strong's well-studied but uninteresting *Sierra Nevada*, and Mr. Lucien Pissarro's truthful *Misty Morning at Acton*, in which the murky brightness of a sunlit sky in the vicinity of London was admirably rendered. One of the best works in the exhibition was Mr. Mark Fisher's *Landscape and Cattle*, representing the patched sunlight and shade of a tree-shaded water-meadow fresh with the vivid tints of young summer. It was sparkling, redolent of the open air, and permeated with a joyous feeling.

THE Arts and Crafts Exhibition at the Grosvenor Gallery was hardly exhilarating. The multitude of exhibits and their indiscriminate variety tired the visitor long before he had toiled through the two or three thousand items set forth in the catalogue. One was painfully conscious that the purely decorative work shown in the exhibition was out of touch with the latest movements in contemporary art. Here was a sphere where it might have been thought that the simplification and synthesis employed in the saner phases of Post-Impressionism might have been used with good effect, but anything savouring of the movement was conspicuous by its absence. It is characteristically English that at the present time many of our best artists are producing works of a wholly decorative value as easel pictures, while others are realising pictorially works intended for purely decorative purposes. The best works shown, perhaps, were those designed for utilitarian purposes. Thus most of the furniture, if not strikingly original, was tasteful and well adapted for its intended purpose. Quite among the best were the unostentatious pieces designed by Sir Robert Lorimer, severely plain in style, but beautiful by reason of their fine proportions. Though not catalogued, the cane chairs provided by the Dryad craftsmen for the use of visitors were as good as anything of their kind, being shapely, strong, and comfortable. Mr. Ambrose Heal's numerous designs showed much originality, though often this was attained at the sacrifice of congruity; his writing bureau and bookshelves were, perhaps, his most completely satisfying examples.

Of jewellery there was abundance; in fact, the plethora of exhibits practically forbids individual mention, for practically no article singled itself from amongst its companions as being specially noteworthy. The work generally was characterised by high craftsmanship and

Current Art Notes

an excessive use of colour. The silver included many tasteful examples, among those specially noteworthy being a teapot by Mr. J. Paul Cooper, a pair of fruit dishes by Mr. Edward Spencer, a sports cup by Mr. C. R. Ashbee, and some of the various examples of Mr. Bernard Cuzner. Among the manuscripts, several ornate and highly wrought illuminations by Miss Jessie Bayes call for special mention; while the Holy Communion service, the joint work of Messrs. Allan F. Vigers and Graily Hewitt, was distinguished by its well-balanced arrangement, the writing being made an essential part of the decorative scheme. The bindings shown were generally of high quality, while there was a wealth

of book illustrations and numerous designs for tapestry wall decorations and stained glass. While most of the exhibits showed more than a respectable amount of technical skill, the designs too generally were wanting in originality, and showed a strong tendency to follow the inspiration of older days.

THE Society of Humorous Art, a lately-formed body comprising fifteen of the best known comic illustrators of the present day, opened its inaugural exhibition at the galleries of Messrs. Goupil & Co. (Bedford Street, Covent Garden). The first exhibits which attracted the eye were Mr. John Hassall's uncatalogued representations of a biplane and monoplane, in which the artist showed himself a profound master of space composition.



AUTUMN
BY P. W. ADAM, R.S.A.
AT THE SOCIETY OF EIGHT EXHIBITION, EDINBURGH

George Belcher, René Bull, Dudley Hardy, George Morrow, Charles Pears, L. Raven Hill, E. T. Reed, Frank Reynolds, W. Heath Robinson, Harry Rowntree, J. A. Shepherd, and Leslie Ward were all seen at their happiest moments. The exhibition contained the best collection of humorous art that has been gathered together for a long time; and it is to be hoped that the Society, after such an auspicious commencement, will enjoy a successful career.

WRITING about midway through last century, Edinburgh : Théophile Gautier expressed keen regret that the art of Louis David had become virtually forgotten *pro tempore* throughout France, having been submerged by the "romantic movement." And just

The works, which were hung above the level of the eye, consisted of blank sheets of paper, with the aeroplanes drawn on a minutely small scale on the extreme summits. Further fooling was afforded in the cataloguing of Mr. Cecil Alden's exhibits, most of the numbers being set against the wrong titles. His works were thoroughly characteristic, but most of them had already been seen in his recent exhibition. Mr. W. Douglas Almond, who must be looked upon as Phil May's successor in his power of characterising cockney types, though there is little affinity in their technical methods, was happily represented. Mr. H. M. Bateman had some of his inimitable drolleries, while Messrs.

The Connoisseur

as the luminaries of that school, inasmuch as they were wholly at variance with David's outlook, were prone to forget how fine a painter he really was, perhaps the permutations which have marked Scottish art during the last few years, and the great manifestation of activity on the part of the younger artists, have begotten undue neglect of the work of the patriarchs. It is clear, however, that some of these are determined not to be forgotten just yet; for a coterie of them have lately founded a new body—the Society of Eight. True that two of the members—Mr. David Alison and Mr. F. C. B. Cadell—can scarcely be called painters of wide or old-established fame; but all the remaining six are men who enjoyed high reputation once if not to-day, while most of them were long since decorated by the Scottish Academy. They have acquired a suite of rooms to which they have given the auspicious title of the New Gallery, and they deserve exceptional praise for the eminently artistic way in which they have arranged this place; while what is more important, one may certainly affirm that nearly every member of the Society shows at least one picture of worth. Mr. P. W. Adam, for example, is not successful in his every canvas; but in his *Autumn: Interior* he manifests a rare perceptivity towards light, that mysterious element which is the arch-beautifier, and can cast a glamour over everything, ennobling even the meanest objects. The picture in question is a drawing-room scene, and the artist has ably indicated the sun's rays filtering through an unseen window, and illuminating, and accordingly glorifying, sundry articles of furniture. His conquest herein would have been acclaimed by Chardin, and the old Dutch painters of domestic scenes, while Mr. Adam engages further by the almost invariable soundness of his draughtsmanship. Mr. J. Cadenhead, on the other hand, is unsatisfactory, the colour in the various landscapes which he shows being sadly shallow; but in the output of another and less distinguished exhibitor, Mr. A. G. Sinclair, one detects many fine qualities. Among the supreme feats in art is to use a monochromatic medium in such a way as to suggest colour, and this is just what Mr. Sinclair achieves. One marks it repeatedly in his charcoal drawings, and indeed one of these, *Evening*, rivals any lithograph by Gavarni in this relation, the blacks and greys adequately adumbrating the delicate tints of departing day. Mr. Sinclair is praiseworthy again in some of his work in oils, notably *Study of a Cloud*, a landscape whose solid, loaded paint tells of complete ease and confidence on the artist's part; but in his *Portrait of Lady Dunedin*, a full-length, he is much less meritorious. The colour is good in passages, but the neck and bosom of the sitter—she is in evening dress—are devoid of the subtle tones of real flesh, while the picture discloses simultaneously a still more vitiating fault. The lady is standing, one of her feet is protruding from underneath her skirt, but the other is hidden thereby; and this other foot is in no way indicated, the inevitable result being that the subject looks as though she had but one leg, while her body lacks the semblance of stability.

The work of Mr. Harrington Mann constitutes an

enigma, for some of it is so very good, some so inefficient. There is probably no truer test of the colourist than this: can he give his greys and blacks intrinsic beauty—a beauty apart from their value as a *repoussé* for brighter shades? And in this connection Mr. Mann is culpable, the black dress in his *Portrait of the Artist Mother* being tawdry; while, moreover, in this picture he has made the mistake Mr. Sargent too often makes of throwing such a brilliant light on the face that it appears unduly isolated. In his *Portrait Group*, again, one notes some slovenly modelling; but his *Annabel* is surely one of the best paintings of a baby ever done, while in *Girl Reading* he has compassed that infinitely important thing—he has portrayed his sitter in an attitude which is essentially graceful—nor is his colouring in this instance less excellent than the other factors. The girl is dressed in a dark skirt and a flimsy blouse which is almost white, she has a black hat trimmed with pink, while the background is a brownish grey; and truly beautiful it all is, doubly beautiful it seemed as the writer saw it first, in the soft light of a winter's afternoon, and doubly beautiful, besides, by reason of the picture's tasteful frame of dulled gold, presumably a copy after some Florentine craftsman of the Renaissance. Compared with this *chef d'œuvre* by Mr. Mann, the various things which Mr. John Lavery shows seem far from decorative; but, if much inferior to his earlier work, they are all partly redeemed by the vigour and decision which characterise their brushwork. Turning to Mr. James Paterson, one misses the latter qualities in him; and albeit he is charming if slight in some of his crayon portraits, notably one of *Lord Archibald Campbell*, he has failed conspicuously in his likeness of the late J. M. Synge. No whit of Synge's genius is revealed in the portrait, and one thinks ruefully of the brilliant drawing of him by Mr. John Yeats, father of Mr. W. B. Yeats the poet.

It behoves, in conclusion, to speak of the two youngest members of the Society, Mr. Alison and Mr. Cadell. The former's *L'Attente* is clever in composition, and though the colour is harsh here and in divers other things by this painter, the reverse is true of his *Chrysanthemums*, and more particularly of his *Purple and Gold*, a picture in which the nuances of tone which sunlight evokes are well expressed. As to Mr. Cadell he betrays a huge debt to the greatest Scottish impressionist of to-day, Mr. S. J. Peploe; yet, with this almost slavish discipleship to his debit, his work is intensely arresting, and the reason for this fascination would seem to be that his intelligence is exceptionally keen and lively, and that he never undergoes such a thing as mental lassitude while painting. But if always interesting, Mr. Cadell is satisfactory only on rare occasions. He is delightful in *Study*, a portrait done wholly in brown and grey; while his *North Berwick*, a landscape in water-colours, is quite a masterpiece. Nevertheless, in studying his charcoal drawings, one feels that his desire to be elliptical often results in incoherence, while in many of his large figure-studies in oils the colour is literally glaring. It must be granted that these pictures

Current Art Notes

are marvels of realism, but then, realism is only a means to an end. For life is like a tub, art like a Grecian urn; and the true artist is the man who, able to distinguish between these two things, transforms the former into the latter, stating life truthfully, yet so as to make it beautiful. Mayhap the whole Society of Eight would do well to ponder on this truth, while there is a further word of counsel one would offer them. They should find a good sculptor, and add him to their ranks; for their gallery, lovely as it is already, would have a much greater air of completeness if graced by a few pieces of imposing statuary.

A REMARKABLY handsome musical clock, of unusual size, is now being shown at Mr. Frank Partridge's Galleries (26, King Street, St. James's). It is the work of Allen Walker, of London, a clockmaker who flourished until towards the close of the eighteenth century, and is evidently an instrument of which he was particularly proud, for he records on it that it was commenced 1756 and finished 1758—not an unduly long time when the beauty of the work and its high finish are taken into account. It plays six tunes. The case, which is of solid mahogany, now richly toned with age, gives evidence of the strong classical feeling which was then influencing English architecture, the face being framed in pure Corinthian columns and pediment, though the elaborate and ornate carving of the lower portion of this style has not been adhered to.

AN exhibition which should appeal to connoisseurs of widely varying tastes is the one of old prints, china, and glass, with which Messrs. Mortlock (Oxford Street and Orchard Street) are inaugurating the new gallery which has been added to their already spacious premises. The engravings include many rare examples of mezzotint portraits, sporting prints, and aquatints, a large proportion of which are in early states. Among the beautiful specimens of china are characteristic pieces from practically all the old English factories; Worcester, Chelsea,



'ARRIET BY W. D. ALMOND AT THE SOCIETY OF HUMOROUS ART EXHIBITION

Plymouth, Bristol, Nantgarw, Swansea, Rockingham, Coalport, and Derby being especially well represented; while some particularly choice dinner and tea services are shown. The variety and range of the examples on view preclude the mention of individual items, of which many are worthy of special notice. The exhibition is one of exceptional interest, and should prove a great attraction to print and china lovers.

THAT the former practice of covering old carved woodwork

A Carved Oak Mantel-piece with paint and varnish, so fiercely

condemned in æsthetic circles, is not entirely without justification, is exemplified in a richly-carved Elizabethan mantel-piece now on view, among a multitude of other art treasures, at Messrs. Daniell's Galleries (Wigmore Street). This mantel-piece, with a large amount of ancient oak panelling, has been brought from Oulton High House, an historical Suffolk mansion, mentioned in the Doomsday Book. After passing through various vicissitudes, the house, at about the close of the fifteenth century, came

into the possession of the Hobart family, and it is to Henry Hobart, who inherited the property in 1550, that the origin of the mantel-piece must be ascribed, and it was he, too, who, in all probability, had this ornate work painted and varnished, the result being that when the layer of preservative material is removed, the delicate and highly elaborate carving is as fresh and crisp as the day when it was chiselled. The work is a most interesting specimen of early Elizabethan art, showing the combination of classical form with Gothic detail which marked the introduction of Renaissance architecture in England. The upper portion is surmounted by a cornice and divided into three panels, the central one being fronted by two elaborately-carved figures under a bifurcated arch. The fireplace is flanked on either side by two Corinthian pilasters, and the various borders and friezes are richly carved with a free Gothic design in heads; Tudor roses and conventional floral work are introduced. The oak room, of which this mantel-piece forms a part, is one of the most interesting examples of the period that has been shown for some time.

THE carving of the Elizabethan period was superseded by other styles in which **Old Oak-panelled** classical influence became more and more apparent. The progress of this development is well illustrated in a number of rooms and mantel-pieces now being shown at the galleries of Messrs. Litchfield & Co., 3, Bruton Street, W. In a fine oak-panelled room of the Jacobean period, containing an exceptionally beautiful mantel-piece, the richly carved and inlaid panels which surmount the latter show strongly the influence of the mediæval craftsman, modulated and chastened by renaissance inspiration. The former influence has altogether disappeared in another beautiful room of the Queen Anne period, in which the fine carvings of the Grinling Gibbons school and the symmetrically proportioned pilasters possess a rich and chaste dignity. There are several other fine rooms of different periods to be seen at the galleries, and a number of superb mantel-pieces, including a fine statuary marble example of Robert Adam, besides a fine collection of choice old furniture.

AMONG the interesting collection of English and Oriental China at present on view at **Stoner's Galleries** 3 and 5, King Street, St. James's, is a set

of four exquisite statuettes in Bristol porcelain, modelled by Tebo, illustrating the Four Seasons. The four figures, consisting of two boys and two girls, are: Spring, a girl holding a basket of flowers; Summer, a girl holding a basket of fruit; Autumn, a boy holding a sheaf of corn; and Winter, a boy skating, with a basket containing a goose and hare. All the heads are entwined respectively with flowers, grapes, ears of corn, and holly berries. These examples of Bristol porcelain rank first amongst known figures by this craftsman, and are full of grace and perfection of colouring. The height is 10³ in., and date about 1770.



MUSICAL CLOCK AT MR. FRANK PARTRIDGE'S GALLERIES

THE Pantomime Ball at the Albert Hall, organised by Lady **Constance Pantomime Ball** Hatch, with the assistance of **Albert Hall** Mr. Futes Fraser, was an unqualified success, the procession of characters illustrating various episodes in old nursery rhymes forming a series of beautiful pictures, the costumes in nearly every instance being carried out with a keen and appreciative eye for a charming colour effect.

There is no historical precedent in regard to the raiment of the mythical heroes and heroines of nursery romance, and it consequently affords much scope to the individual imagination, enabling the actors who take such parts to select from all styles and periods of dress what is most sumptuous and attractive. Full advantage was taken of this liberty; apparel illustrative of every epoch in history and every era in art was represented at the ball; and though, from an æsthetic standpoint, it would be considered barbarous to mix furniture of various styles, or to have costumes of different periods in an historical play, the effect, instead of being inharmonious, was most attractive, a piquant contrast being afforded by the juxtaposition of the different styles of costumes—some culled from early mediæval records and others from popular pictures at the last Academy.

THE festival dinner in aid of the funds of the Pottery and Glass Trades' Benevolent Institution was held at the Whitehall Rooms, Hotel Metropole, on Tuesday, November 19th, under the presidency of the Earl of Harrowby, with Mr. Minton Goode in the vice-chair, when a large and representative gathering assembled. Such gatherings, besides unloosing the purse-strings of their patrons in the aid of charity, do much to promote the social intercourse of the members of the trade, which is every year assuming greater importance.



"FACE-PAINTING is nowhere so well performed as in England. . . .

I have seen what is done abroad and can assure you that the Honour of that Branch of Painting is justly due to us. . . . So that instead of going to Italy, or elsewhere, one that designs for Portrait-Painting ought to study in England." Thus an anonymous correspondent, writing in *The Spectator* under the date of December 4th, 1712, speaks of contemporary art. Thirty

years ago this statement would have been scouted; to-day, if we do not fully endorse it, we have been educated by the sight of the many fine pictures belonging to the period—shown at the National Portrait Gallery and other public and private exhibitions—into believing it is only a pardonable exaggeration of the truth. Of the artists producing these pictures little is known but what can be gleaned from the pages of Walpole, who, if an always interesting writer, was by no means a reliable critic. Now, after the lapse of a century and a half, Mr. C. H. Collins Baker has superseded Walpole's *Anecdotes of Painting*, so far as it relates to the artists in portraiture who flourished between the years 1600 and 1740. To Walpole himself the author is little indebted, but he has largely availed himself of the note-books of George Vertue, on which the famous letter-writer based his work. The information obtained from these has been supplemented with gleanings from every available source, and by much independent research among public and private picture collections. The result is a work which can be truthfully described as monumental; for the first time we have a comprehensive record of the least known period of English art—the period roughly synchronising with the careers of Van Dyck, Lely, and Kneller, which writers like Redgrave have dismissed in a brief chapter as unworthy of extended notice. The establishment in the National Portrait Gallery, and the incidence of fine pictures belonging to this despised period, among its treasures and in other public and private galleries, have gradually revealed that a number of capable and, in

some instances, great artists flourished during the era; and that Hogarth, Reynolds, and the other eighteenth-century masters, so far from founding a new school of painting in England, were merely developing one already well established. The greatest painters of this earlier school were foreigners, but in all instances their art was largely modified by English influences, while contemporary with them were a large number of native painters whose work, if less technically perfect, often attained certain qualities characteristic of the English temper which no alien was able to emulate. This English temper, as revealed in the portraits of the seventeenth century, found its first expression in Marc Ghaeraedts, who, coming to England when but five or six, naturally was susceptible to environment. Cornelius Johnson—popularly, though erroneously, known as Cornelius Janssen—next gave utterance to the distinctive qualities of this attitude. After him it found vent in painters who, like Dobson, How, Greenhill, and Riley, were untainted by foreign extraction. Frankness and disingenuity, the not self-conscious aspect, an absence of pose, distinguish Dobson's portraits from Van Dyck's, the best of Greenhill's from Lely's. An open candour and high breeding especially reside in these English painters' vision, and while Van Dyck is their peer as far as chivalry and birth are concerned, it is only exceptionally that he conveys their impression of lack of self-consciousness. To understand the English art of the eighteenth century, or even that of the present time, one must go back to the beginnings of the native school, which far from springing into spontaneous life at the time of Hogarth, was of slow growth, its origin lost in the obscurity of the Middle Ages.

Mr. Collins Baker's work bridges the interval between the death of Elizabeth and the Georgian era. There have been other workers in the same field whose labours the author generously acknowledges; but this is the first time that any writer has attempted a comprehensive history of portrait painting of the Stuart era, giving full records of the artists' lives and their works, and clearly differentiating between their individual styles and

The Connoisseur

productions. All the known portraits of importance belonging to the period are chronicled, and also the numerous engravings made from them. One hopes that Mr. Collins Baker may extend the period of his survey of English painting to the times anterior to the Stuart

attempting to follow their offshoots, or to show the reacting influences which the schools had on one another. A typical book of this class is Mr. H. H. Powers' *Mornings with Masters of Art*, a work which is intended "partially to interpret the development of Christian art

from the time of Constantine to the death of Michaelangelo." The author, after his preliminary chapters on Græco-Roman art, centres his attention on the leading masters of the Florentine and Umbrian schools, tracing the progress of painting and sculpture by explaining the career and achievements of a single great artist in each generation. Mr. Powers, who sees things in an original manner, has produced an interesting volume, which, if it does not add much to our stock of knowledge, should be well worth reading by those who are content with mastering the general outlines of the history of art. The illustrations are numerous and well executed.



PORTRAIT OF A LADY
BY PALMA VECCHIO

CAVALCASELLE'S "HISTORY OF PAINTING IN NORTH ITALY"

FROM CROWE AND
(JOHN MURRAY)

dynasty, and also to the school of artists who immediately preceded Reynolds; as it is, his book is the most valuable addition to the history of English art that has been produced in the present generation.

AMERICAN art books, with some noteworthy exceptions, generally recall the outlook of English critics of thirty or forty years ago. The standpoint of the writers is literary rather than artistic; they are more concerned with the message of a painter than his manner of delivering it, and trace the main developments of the great schools of painting without

"Mornings with Masters of Art,"
by H. H. Powers
(Macmillan and
Co., Ltd.
8s. 6d. net)

THE impossibility of doing justice to the merits of a score

or more
"Bartolozzi"
("Great Engravers
Series"), edited
by A. M. Hind
(William
Heinemann
2s. 6d. net)

of engravers in half a dozen pages is shown in the little volume on *Bartolozzi and other Stipple Engravers working in England at the end of the Eighteenth Century*, the latest addition to the "Great Engravers" series. What Mr. A. M. Hind

has to say on the subject of stipple engraving and its votaries is well to the point, but it is all too brief, and the reader has to be content with the bare mention of engravers whose career and characteristics well deserved more extended notice. Mr. Hind speaks of the art as being extinct; but this is not so, for of recent years quite a number of stipple engravings have been issued. Another error, though doubtlessly Mr. Hind cannot be held responsible, is the attribution of Lawrence's famous picture of *Miss Farren* to Reynolds. Some of the illustrations, which constitute the great attraction to the volume, are excellent, but in the heavier examples the tone and feeling of the originals is often quite lost in the reproductions.

The Connoisseur Bookshelf

"The Technique of Painting," by Charles Moreau-Vauthier (William Heinemann, 10s. 6d. net)

ONE would gather without reading the statement on the title-page of *The Technique of Painting*, by M. Charles Moreau-Vauthier, that the work is a translation from the French, as the author takes his examples exclusively from French sources. This, however, is not a material blemish, for the technique of the Old Masters illustrated can be studied with as much advantage in the National Gallery as at the Louvre, and that of the more modern French masters can be matched in the work of artists on this side of the Channel. By "technique" the author means everything that pertains to the craftsmanship of painting—panels, canvases, pigments, and vehicles, as well as the actual laying-on of the colours; and his volume contains an exhaustive examination of the methods and materials of the painter's art—so far as modern research has revealed them—from the time of the cave-dwellers. The early periods are treated upon somewhat briefly. It may be pointed out *en passant* that while M. Moreau-Vauthier ascribes the use of varnish to the Egyptians of the Xth dynasty, this practice is more generally set down as being followed by those of the XIXth, while the process of encaustic painting, which, he states, "remains somewhat of a mystery," has been fully revealed by recent discoveries and investigations. A more unsolvable mystery is the secret of the Van Eycks. They are popularly credited with having invented oil-painting, which, however, was in use before their birth. What they did was to bring the method to a technical perfection which has never been surpassed, or indeed equalled. Their pictures still retain their original freshness and brilliancy, while others painted hundreds of years later have sadly deteriorated, and, in many instances, perished. The Van Eycks carried the secrets of their process with them to the grave. The contemporary and later artists who professed to execute their pictures in the same method really initiated the modern manner of oil-painting, that is, painting in oil on oil primings in thick layers, finally coated with a varnish which does not form a homogeneous body with the stratum of colour. It is noteworthy that the earlier Flemish artists who succeeded the Van Eycks continued to produce

the best work done in this manner, a result partly to be ascribed to their minute and learned technique and partly to the excellence of their materials. On the latter point, however, the moderns are comforted by the reassuring statement made by M. Etienne Dinet in the



PORTRAIT OF A YOUNG MAN BY GIORGIONE FROM CROWE AND CAVALCASELLE'S "HISTORY OF PAINTING IN NORTH ITALY" (JOHN MURRAY)

preface to the volume, that artists now "have at their disposal colours a thousand times more brilliant and more enduring than those used by the Old Masters." The mishaps that so often occur in their use are occasioned by want of technical knowledge. M. Moreau-Vauthier in his work examines at length the qualities of the chief modern pigments, describing their action when used in conjunction with one another, and under a prolonged exposure to light. He also describes the technical methods of typical masters of the various ancient and modern schools; this portion of his work being made of especial value by the numerous illustrations in colour and monochrome, giving on a large scale portions of the

artist's pictures so as to enable the reader to thoroughly understand their handling, and show the effect of time on the works. All the various methods of painting are described, the vehicles and materials which are employed, the various processes of restoration and the methods necessary to ensure the preservation of works of art; a chapter is even devoted to the production of forgeries. In short, the work is a complete *vade mecum* of the painter's art, thoroughly reliable, and clearly and concisely written. It should be in the hands of every artist who wishes to produce work of permanent durability, and of every collector who desires to preserve his "old masters" without deterioration.

THE master-work of Dinah Maria Mulock—*John Halifax, Gentleman*—has been re-issued in a most attractive guise by Messrs. Adam and Charles Black. A forenote by Mr. Gordon Home just tells what a reader would like to know concerning the work and its authoress—the genesis of the story and the outline of Miss Mulock's uneventful and hard-working life. The illustrations in colour by Messrs. Oswald Moser and G. F. Nicholls thoroughly harmonize with the character of the book. To the former artist has been allotted the task of investing the personages described in the story with their outward semblances. He has done his work with a spirit and discretion that give an additional force to the narrative. Mr. Nicholls has recorded the scenes in and about Norton Bury—Miss Mulock's *nom de plume* for



HEAD OF A CHILD
FROM "GREUZE AND HIS MODELS" (HUTCHINSON AND CO.)

CHALK DRAWING BY GREUZE

"Scottish
Heraldry made
Easy,"
2nd edition,
by G. Harvey
Johnstone
(W. and A. K.
Johnston
5s. net)

IT is not difficult to understand why this book should have run into a second edition. The title describes the work completely. The author has succeeded, so far as is possible, in overcoming the usual difficulty in such works, namely, the description of the various technical terms, not only by explanation, but by illustrating over one hundred shields in actual colours, to say nothing of the numerous illustrations appearing on nearly every page. There would not be room in this book to give all crests and mottoes of Scottish families, and it might therefore have been advisable to have kept these lists for a separate work.

"Odds and Ends" is a most valuable addition, but we fail to see references to such works as Bernau's *Scottish Records* mentioned in the list of books dealing with the subject. The Glossary is very complete, and one of the most valuable items from a genealogical point is the list of Scottish Family Histories. We are very glad to see the author has given a good index, a thing so often lacking; and he is to be congratulated upon the masterly way in which he has handled a difficult subject.

The Connoisseur Bookshelf

"Life in the West of Ireland," drawn and painted by Jack B. Yeats (Maunsell & Co., Ltd., cloth, 5s.; special edition, £1 1s.)

Life in the West of Ireland is a pictorial record by Mr. Jack B. Yeats, an artist whose striking and original work has been often seen in London exhibitions. About half

characteristics of the Irish people to those of the English. After seeing them one realizes that novels like *Charles O'Malley* are hardly an exaggeration, and that even in the present day they give a more faithful picture of the traits of the Irish people than most of the works on the subject which have been written since.



VENUS DISSUADES ADONIS FROM HUNTING
FROM "THE ENGRAVINGS OF WILLIAM BLAKE" (GRANT RICHARDS)

BY WILLIAM BLAKE, AFTER RICHARD COSWAY

the sixty illustrations which it contains are from line drawings, the remainder being equally divided between reproductions in colour from water-colours, and in monochrome from oil-paintings. The work in the first-named medium is the most effective for reproduction. Mr. Yeats cultivates a broad style of line, suggestive of the wood-block illustrations of the old broad-sheets, which he uses with force and directness, often in a few virile strokes attaining effects of light and distance which it would seem impossible to realise by such simple means. The great charm of the book, however, lies in its vivid presentation of Irish life and character. These records, racy of the soil and glowing with national feeling, reveal more than many loads of blue-books or long-drawn political speeches, how essentially different are the

ONE of the most desirable children's books which has been published for some time is the *Little Songs of Long Ago*, illustrated by Mr. H. Willebeek Le Mair. The fault of

"Little Songs of
Long Ago,"
Illustrated by
H. Willebeek
Le Mair
(Augener & Co.
7s. 6d. net)

one of the orthodox books for children is that, however well it is written and illustrated, no sooner are its contents read and mastered than it is laid aside, generally for good. In this instance, however, the songs

—familiar nursery rhymes for the most part—are set to music, which the attractiveness of the beautiful illustrations will tempt the youngsters to learn, and once they are learnt, they will prove a perpetual source of enjoyment.

"Epochs of Chinese and Japanese Art"
Ernest F. Fenollosa (2 vols., William Heinemann, 36s. net.)

PROBABLY no man has exercised a greater or more beneficial influence over modern Japanese art than the late Professor Ernest F. Fenollosa. An American of Spanish extraction he went to Japan in 1878 to take the chair of Political Economy and Philosophy at the University of Tokio. It was a time when the Japanese, in their haste to adopt Western civilization, were casting aside all their older traditions, those of art being among them. European oil-painting, drawing, and painting were taught in the art schools, and the wonderful achievements of Japanese art in the past were valued as things of no account. Fenollosa, with fiery energy, denounced this state of things, and it was largely owing to his unceasing efforts that the eyes of the Japanese

government were opened to the value of the national artistic birthright. In 1886 they appointed him a Commissioner of Fine Arts, and he was entrusted with the task of registering all the artistic treasures of the country. He worked at this for three years, and then, decorated with some of the highest honours of Japan, returned to America, where his work in cataloguing and arranging the Oriental treasures at the Boston Museum—many of which came from his own collection—and his lectures on Eastern Art gave him a unique reputation. He unfortunately never lived to complete his great work on *Epochs of Chinese and Japanese Art*, dying in 1910,

and leaving only a rough manuscript, which it was his intention to correct and revise in Japan. This task has now been ably done by his wife, who has been assisted by some of the greatest living authorities on Chinese and Japanese art, and the result is embodied in two substantial volumes, which constitute what is perhaps the best and most comprehensive history of the art of the Far East which has yet been written.

In most essays on this stupendous subject a Western origin is assigned to the arts and civilization of the Chinese. Professor Fenollosa adopts a different theory, and suggests that in prehistoric ages there were two independent centres of art-dispersion—one in the regions about the "east end of the Mediterranean," and the other at "some point of the many less defined Mediterra-neans enclosed by the large islands of the western half



SOUTH GERMAN BEAKER
FROM "METALWORK AND ENAMELLING" (CHAPMAN AND HALL)

of the Pacific Ocean," China coming within the scope of the latter. In support of this hypothesis the Professor adduces the existence of a substantial unity of art forms throughout the regions bordering the vast basin of the Pacific which would seem to denote a common origin, and are wholly unlike those belonging to ancient Western civilization. The Chinese, indeed, whose history may be traced with some degree of certainty for a period of five thousand years, were already a cultured nation, ruled over by an emperor, and possessing a written language and considerable artistic culture before they came into contact with the Western world.

The Connoisseur Bookshelf

Direct communication appears to have been established at the beginning of the Han dynasty, about two hundred years before the Christian era, when the influence of Mesopotamian, Persian, and Greek art and craftsmanship becomes apparent, more especially in the introduction of pottery glazes. For the most part, however, East Asiatic art has been of indigenous growth and development, Chinese and Japanese art mutually reacting on each other, their ever-varying phases interlocking into a sort of mosaic pattern, or, rather, unfolding in a single aesthetic movement. Professor Fenollosa is the first author who in an important work has treated this movement as a whole. He has, moreover, treated it, not as a foreigner, content with an examination of its technical achievements, but from the standpoint of a native, showing the religious and political influences which provided it with inspiration, and tracing its development through all its varied manifestations in painting, sculpture, and the applied arts. He has perhaps devoted an undue proportion of his history to the arts of Japan; but one would not wish that a single line of this should have been omitted, only that the achievements of China might be treated with equal fulness. The book is the crowning achievement of a great life, giving the best and most comprehensive general view of Eastern art which has yet been presented, and will inevitably remain the standard work on the subject for many years to come. Mrs. Fenollosa is to be congratulated on having wrought her late husband's rough draft into a complete and well-proportioned book, showing little or no sign of not having been completed by its original author. The volumes are well illustrated by plates of excellent quality.

Books in Colour:

"The Cottages and the Village Life of Rural England," by P. H. Ditchfield, M.A., illustrated by A. R. Quinton (J. M. Dent & Son, Ltd., 21s. net)

"An Artist in Egypt," by Walter Tyndale, R.I. (Hodder & Stoughton, 20s. net)

"South America," painted by A. S. Forrest, described by W. H. Koebel; "Germany," painted by E. T. and E. C. Harrison Compton, described by J. F. Dickie (A. & C. Black, 20s. each net)



KAKEMONO-YÈ BY KORIUSAI
FROM "EPOCHS OF CHINESE
AND JAPANESE ART"
(HEINEMANN)

journeyings by the ordinary tourist, while he is acquainted with

"Austria: Her People and Their Homelands," by James Baker, illustrated by Donald Maxwell. (John Lane, 21s. net)

THE colour-work issued by the leading publishers is of a quality and autographic fidelity which would have seemed marvellous in the eyes of the artists of a few generations ago. One can fancy that Reynolds, who prized McArdell's engravings from his works as ensuring their immortality long after their pigments had faded, would have given some of the best years of his life to have ensured the perpetuating of his pictures, when glowing with their original colours, in some of the modern processes. We are now apt to undervalue these because they are inexpensive, can be used with facility, and are sometimes used for work not worthy of reproduction. Mr. A. R. Quinton's drawings do not come within the latter category; nominally executed as illustrations to Mr. P. H. Ditchfield's book on *The Cottages and the Village Life of Rural England*, they harmonise pleasantly with the text, but hardly form an actual accompaniment. Some of the most charming are of places unmentioned by the author, while many of the most salient features of cottage life which he describes are left undepicted. This, however, hardly interferes with the reader's enjoyment of the book, for author and artist are in thorough sympathy, each realising in his own way, and with much charm, the fading beauties of old English village life. Mr. Ditchfield describes various types of cottage and introduces us to many bygone customs, quaint superstitions, and picturesque features of village life, conveying much solid information in a fascinating and interesting manner. Mr. Quinton's drawings are equally charming, and those who saw the originals when they were on exhibition in Bond Street will find that they have lost little in the reproduction.

Mr. Walter Tyndale, in *An Artist in Egypt*, happily combines the functions of artist and author. He appears to have had opportunities of seeing the inner life of the East in a manner enjoyed by few Europeans, and is thus enabled to introduce us to the manners and customs of the Egyptians with thorough and sympathetic insight. The artist's have taken him into many places unvisited

picturesque items of Egyptian history not hitherto recorded in English. Making the best use of these qualifications, Mr. Tyndale has produced a most interesting and entertaining book, which would be thoroughly worthy of publication without the numerous plates in colour it contains. Many of the originals of these will be familiar to frequenters of the West-end galleries. Few artists are better fitted than Mr. Tyndale to reproduce the colour, light, and atmosphere of the East, and in these beautifully harmonised drawings he has done justice both to his talents and his themes. The reproductions are of exceptionally high quality, and altogether the volume must be accounted one of the most attractive works on Egypt issued during the last decade.

The present conditions of what is now the most progressive of continents—South America—are painted by Mr. A. S. Forrest and described by Mr. W. H. Koebel in one of the latest of Messrs. A. & C. Black's sumptuous series of colour books. The drawings of the former are unequal, and many do not specially lend themselves to colour reproduction, this characteristic being more marked in those which are heaviest in tone. Some of the others, like *Boats at Bahia* and *Workmen on a Fort, Rio Harbour*, are, however, excellent.

Mr. Koebel's letterpress is an interesting medley of modern commercial fact and ancient historical legend, written with facility and a feeling for picturesque style. From the same publishers comes a volume on *Germany*, painted by Messrs. E. T. and E. C. Harrison Compton, and described by Mr. J. F. Dickie. To the two artists the claims of old-world Germany are paramount, and though they



TREES BY KANO SOSHU FROM "EPOCHS OF CHINESE AND JAPANESE ART" (HEINEMANN)

occasionally introduce us to an aspect of the industrialism of to-day, it is the castles, cathedrals, and picturesque buildings surviving from the past and the beautiful scenery of the Fatherland which chiefly claim their attention. Their drawings are closely akin in style and quality, all being marked by atmospheric feeling, good colour, and loose but well-informed handling. Mr. J. F. Dickie's letterpress chimes pleasantly with the sentiment of the drawings, and his pages, forming an efficient guide to the places described, are lightened by many an old legend or snatches of bygone history.

Mr. James Baker, in his *Austria: Her People and Their Homelands*, shows thorough acquaintance with his subject. His volume gives a vivid picture of the so-called Germanic half of the dual empire, which is, however, becoming more and more a Slav state. The author depicts the state of the country in roseate colours, and the evidences he brings forward of its material progress appear incontrovertible. Even the racial differences, of which we hear so much in England, only serve to promote the general prosperity, for the rivalry between the different peoples who inhabit the empire finds its outlet less in political differences than in the desire that their districts shall be distinguished by the best commercial organisations, systems of education, and the finest museums and art galleries, so that many of the Austrian provincial cities are better equipped in these respects than some of the greater capitals of Europe. Mr. Baker, however, by no means confines himself to commercial or social matters. His book forms an admirable guide to the many beauty-spots of the empire; and he neither neglects history nor

The Connoisseur Bookshelf

legend. The forty-eight coloured plates, after drawings by Mr. Donald Maxwell, are varied in their appeal, but all distinguished by high artistry, sure draughtsmanship, and pleasant colour. The volume can be safely recommended as an advisable purchase to anyone visiting Austria or who is interested in the country.

WILLIAM BLAKE, perhaps the most original artistic genius of the eighteenth century, was compelled by his

"The Engravings of William Blake," by Archibald G. B. Russell, B.A. (Grant Richards, Lim., 25s. net)
poverty to follow a dual career. In the one phase he was a great artist giving birth to imperishable designs; in the other, merely a hack engraver. Mr. Archibald G. B. Russell's book on the *Engravings of William Blake*—a Catalogue

Raisonné, prefixed by an interesting critical study of the artist's career—leads one to realise what a large amount of hack-work he executed, no less than two hundred and fifty reproductions after other painters being recorded. The bulk of these are illustrations to books, but they also include important plates after Morland, Huet Villiers, and others, some of which are of sufficient merit to realise good prices in the auction room from purchasers who have little or no sympathy with the original work of the poet-painter. These reproductions possess little direct appeal to Blake's orthodox



STATUE OF A DISCOBOLUS FROM "THE MUSEUMS AND RUINS OF ROME" (DUCKWORTH)

admirers; they are interesting, however, as illustrating the progress of his technical skill, and their record throws light on a phase of his career which has been little studied. The most important portion of Mr. Russell's book is that dealing with Blake's own designs, a full record being given, both of those engraved by the artist himself and those translated by others. The author has performed this labour with most painstaking care, giving a full description of every individual item, and in most instances recounting all the circumstances attendant to its production. Probably no one was better qualified than Mr. Russell to undertake such a work, and certainly no single individual could have carried it to a more satisfactory completion. The result is a volume which will remain indispensable to all collectors of Blake's productions, and will inevitably be the standard work on the subject.

"The Museums and Ruins of Rome," by W. Amelung and H. Holtzinger (Duckworth & Co., 2 vols., 5s. net)

THE re-issue of Mrs. Arthur Strong's translation of *The Museums and Ruins of Rome*, from the German by Walther Amelung and Dr. H. Holtzinger, in a popular and inexpensive form, will be welcome to the many who desire to possess authoritative and reliable works on art but whose purses do not always permit them to indulge their tastes. The present edition consists of two handy and compact volumes profusely



THE APHRODITE OF KNIDOS FROM "THE MUSEUMS AND RUINS OF ROME" (DUCKWORTH)

The Connoisseur

illustrated, clearly printed, and well mounted, and the publishers may be congratulated on their enterprise in issuing so valuable a work at so reasonable a price.

"Famous Paintings" (Cassell & Co., Ltd.)

IN our December number, owing to a misprint, the price of *Famous Paintings*, issued by Messrs. Cassell & Company, was incorrectly given as 21s. net. The amount should be 12s. net.

"Poems of Passion and Pleasure," by Ella Wheeler Wilcox (Gay & Hancock, 15s. net)

OF the numerous "colour books" issued this season, the edition of Ella Wheeler Wilcox's *Poems of Passion and Pleasure*, published by Messrs. Gay & Hancock, is especially notable, the twenty coloured illustrations by Dudley Tennant denoting a sympathetic appreciation of the poet's sentiments. A word, too, must be said for the typographical excellence of the volume.

THE account given by Mr. J. Rivers of *Greuze and his Models* is obviously intended for popular reading. It

"Greuze and his Models," by
J. Rivers
(Hutchinson & Co., 10s. 6d. net)

gives with lively detail the story of the artist's life and his relations with the various models he immortalised in his pictures. His love-affairs were numerous, but always conducted in a spirit of Quixotic chivalry, which justified the high standard of morality he professed, and proves that the voluptuous qualities with which some of his pictures are popularly credited are never intentional. His earliest passion appears to have been entertained, when quite a boy, for a servant in his father's house; then he fell deeply in love with the wife of his master, Graudon, contenting himself, however, with platonic worship. By an irony of fate, Greuze, who had loved so many women, eventually married one for whom he at first entertained little affection, the girl deliberately playing on his Quixotic sense of honour to force him into the match. For the details of this and the other affairs of feeling which marked the life of this most sentimental of artists, the reader may well be referred to Mr. Rivers's volume. It is profusely illustrated, and while some of the plates do justice to the productions of the painter, in others the quality and feeling of the originals are almost wholly lost.

A THOROUGHLY practical treatise dealing with all the mysteries of the gold and silversmith's art and the allied

"Metalwork and Enamelling," by
Herbert Maryon
(Chapman & Hall
7s. 6d. net)

crafts should be welcomed in these days when such special attention is being devoted to hand-wrought metalwork and jewellery. Mr. Herbert Maryon's well-filled volume answers to this description, and can be recommended as a reliable *vade mecum* for workers. It deals exhaustively with the principles of design, the various processes, and the properties of the materials employed. The descriptions are full, clear, and accurate, and every process and style of design is profusely

illustrated. As an example of the thoroughness with which the latter work has been done, it may be mentioned that no fewer than 72 styles of twisted wire patterns are reproduced, while there are drawings of practically all the hundreds of implements mentioned in the work.

THOUGH Messrs. Crowe and Cavalcaselle's monumental *History of Painting in North Italy* was published over forty years ago, it is

"A History of Painting in North Italy,"
by J. A. Crowe and G. B. Cavalcaselle
Edited by Tancred Borenius (John Murray, 3 vols., £3 3s. net)

not likely to be soon superseded. Indeed, as time goes on, the durable qualities of the work are only brought into greater relief, for the facts and theories set forth in it, in the main, have been confirmed by modern research and the scientific criticism of the present day. The changes in ownership of various pictures since the original edition was brought out, and the fresh discoveries of art historians, have, of course, tended to impair the utility of that issue, so that a new one, thoroughly revised and brought up to date by Mr. Tancred Borenius, is more than justified. The book has been treated in a similar manner as the recently issued edition of the same writer's *History of Painting in Italy*, to which, indeed, it is a companion work. That is to say, that while misprints and obvious slips have been corrected, and the changes in the catalogue numbers of pictures incorporated, with these exceptions the text and notes of the original edition have been printed verbatim; the fresh information, compiled and brought to light by the editor, being included in the form of additional notes. These, though they do not add greatly to the bulk of the work, are both numerous and valuable, containing an immense amount of condensed information, much of which is obviously the result of original research. Mr. Borenius is to be congratulated both on the wealth of knowledge he displays and on the modesty which permits him to put it in such an unostentatious though thoroughly useful form. These notes are additionally interesting from the proof they afford of the general sound judgment of Crowe and Cavalcaselle. While in a few instances their conclusions have been negatived by subsequent discoveries, it is remarkable how often their attributions have been proved to be correct, and have subsequently been adopted by the custodians of the pictures to which they referred. Of topical interest are the numerous references to the late Lady Layard's pictures, soon to be the property of the National Gallery. One of the most important of these is the famous *Portrait of the Sultan, Mehemet II.*, by Gentile Bellini, a much restored piece, but "still of extraordinary interest, charming us" by the wondrous finish of the parts which have resisted the ravages of time. The other pictures recorded belonging to the Layard collection are too numerous to be mentioned in a short review, but on this and all other collections containing examples of North Italian art from the fourteenth to the sixteenth century, the reader will find the present edition of Crowe and Cavalcaselle's monumental work an inexhaustible mine of information.

CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Paper-work.—A6,315 (Warrington).—Paper flowers are generally of no value at all, except those made by Mrs. Delany, and even these are not as a rule worth much nowadays.

Engravings after Bigg.—A6,316 (Fribourg).—Your two colour prints after Bigg are not the original issue. These pictures were engraved by Thomas Gaugain, and published in 1791. The pair have recently realised sums ranging from £10 to nearly £40, but your copies, we fear, would have very little interest to a print collector. The subjects were also engraved by Daniel Orme.

Portrait by Sir Thomas Lawrence.—A6,323 (Clapham Common).—Princess Lieven was the wife of the Ambassador representing Russia at the Court of St. James from 1812 to 1834, and was one of the leaders of English Society during that time. She was well known at Almack's, and was frequently the guest of George IV. at the Pavilion at Brighton. Greville mentions her in his *Memoirs*, describing her as "a *tres grande dame* with abilities of a very fine order, great tact and *finesse*, and taking a boundless pleasure in the society of the great world and in political affairs of every sort."

Engravers.—A6,328 (Bristol).—*The Fight for the Standard*, by R. Ansdel, was engraved by H. T. Ryall, and published by Herring & Remington, August 15th, 1861. *Johnson, Boswell, and Goldsmith at the Mire Tavern* was engraved by R. B. Parkes.

"Marriage à la Mode."—A6,336 (Clapham).—The demand for engravings after Hogarth has decreased so considerably of recent years that we fear your set would only realise a very small sum, at the most a few shillings each print.

Prints.—A6,349 (Basingstoke).—None of the prints on your list would be likely to realise any sum of importance, as they are practically all of the last century. The two prints by Armitage and Greatbach are steel engravings, for which there is now practically no demand, these engravers having turned out such a large quantity of work during their years of activity.

Tea Caddies.—A6,351 (Monkstown).—We should value the tea caddies approximately as follows:—(1) £5 10s., (2) £5, (3) £4 4s. The value in this case partly depends upon condition, silver fittings, etc., and the objects are sufficiently rare to fluctuate in price.

Prints.—A6,353 (Edinburgh).—The value of *Blown Bubbles* and *King of the Castle*, by P. W. Tomkins, after Hamilton, largely depends upon whether they are plain or coloured impressions. If the former, they would be unlikely to realise more than £1 or so, but if fine coloured examples their value would be considerable. We should need to see them

before valuing definitely. The stipple print, *A Shipwrecked Sailor Boy*, by Orme, after Bigg, is one of a pair, and you omit to say whether it is in colours or plain. In colours the pair realises from £15 to £25, but uncoloured the value is considerably less.

Engravings.—A6,355 (Hamilton, Lanark).—The engraving by W. Ward, *And Joseph brought in Jacob his Father* . . . is not a subject for which there is any demand. Very few Scriptural subjects realise any sum of importance. At the most it would realise £1 to 30s.

Painting of Madonna.—A6,362 (Melbourne).—It is quite impossible for us to give an opinion upon your painting attributed to Francesco Francia without seeing it. There were many imitators of this famous master, and one writer records no less than 220 of them. As regards the blue Nankin vase, you do not describe the mark, and it is essential for us to know this before giving any opinion, as the value entirely depends upon the period.

Verge Watch.—A6,374 (Lewisham).—Several watches by J. Wiltz are recorded in Britton's *Old Clocks and Watches*. We cannot, however, value the watch without seeing it.

Prints.—A6,381 (Saxmundham).—Judging by your description, your two coloured prints are merely German coloured lithographs, the value of which is trifling and the demand for which is practically nil.

"Progress of Steam."—A6,382 (Fareham).—From the particulars you send we should say that your print would probably realise from £3 to £5, but the value depends entirely upon the quality of the impression and its general condition.

"David Garrick," by S. W. Reynolds, after Zoffany.—A6,385 (Guildford).—If your copy of this subject is an ordinary proof impression its value is not above £2 to £3.

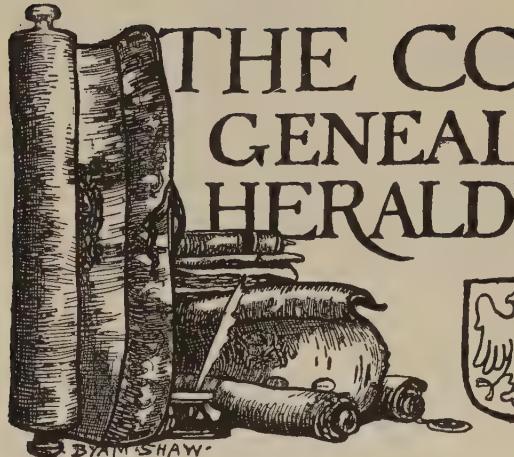
"A Treatise of Fortifications."—A6,404 (Manchester).—The book you describe would be unlikely to realise more than a few shillings.

Grandfather Clock.—A6,412 (Bray).—There were several makers of the name of Viet working in London from the early part of the seventeenth century up to the first half of the eighteenth. There was also a firm working as Mitchell & Viet at Cornhill in 1768. We cannot trace any record of the maker of your Sheraton clock by Edward Owens.

Bureau, etc.—A6,422 (Darlaston).—As mentioned in our letter, we cannot place a value on the furniture without seeing photographs.

Coin.—A6,427 (Vancouver).—Your 20-franc piece is worth very little more than its face value.

THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

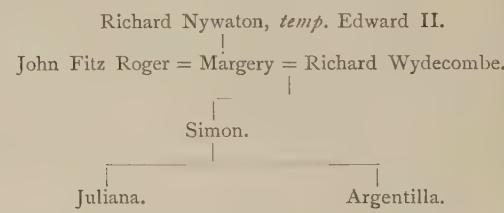
Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

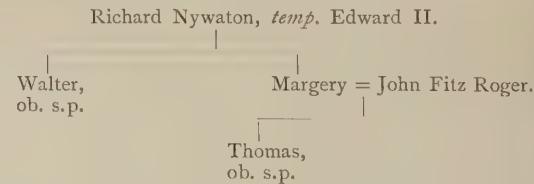
THOMAS NOEL HARRIS.—The following particulars are taken from the Uppingham School Roll, second series: "Thomas Noel Harris, 1785. Ensign, 87th Regiment, 1800. Served in campaigns of 1811, 1812, and part of 1813 in the Peninsula. In 1813 joined the headquarters of the allied armies in N. Germany. Served throughout the campaigns of 1813-14, up to the surrender of Paris. Was present at the battles of Grossbergen and Dennewitz, and the battle of Leipsic of 16th, 18th, and 19th October, 1813. He was bearer of the first intelligence that arrived in England of the fall of the French capital. He served in the campaign of 1815, and was present at Quatre Bras and Waterloo, at which he lost a limb, and was otherwise severely wounded. For his military services he was made a Knight of the Royal Hanoverian Order in 1830, and was knighted in 1841. He had received the silver war medal and four clasps for his services in the Peninsula, also the Order of Military Merit of Prussia, and the Order of St. Anne and St. Vladimir of Russia. He retired on half-pay in 1830, and died in March, 1860."

BEALE, OF CORNWALL.—In the De Banco Rolls for Michaelmas, 7 Henry V., m. 521, there is an interesting reference to this family, which is as follows: "Robert Bealle and Juliana his wife, and Walter Blygh and Argentilla his wife, sued William Frefosburgh and Alice his wife, and Thomas Cade and Alice his wife, and John Bausyn and Margery his wife, for land in Trenalt, which Richard Nywaton gave to John, son of Roger de Blerek, in frank marriage with Margery, his daughter, which should revert to Juliana and Argentilla, as the heirs of the donor; John son of Roger having died s.p."

The pedigree is given as follows:—



The defendants give the following descent:—



and they claim by a grant of Margery, after the death of her husband and son.

HILL.—In the majority of genealogical books, references will be found to the various families of this name. In Vivian's *Visitation of Cornwall* there is a pedigree of Hill, giving the descent from one Robert, who came to England with William I. The same volume also gives other descents from the time of Edward I. and from Richard II.

Queries.

DESBOROUGH FAMILY.—Any particulars relating to this family will be much appreciated. The family resided chiefly in Cambridge and Huntingdon.

The Fascination of Supreme Value"

is the title of the illustrated Catalogue of Hamptons' 1913 Great January Clearance Sale.

In this supplement to "The Connoisseur" the entire 68 pages of this book are reproduced.

Sale—30th December, 1912, to 25th January, 1913

the cumulative effect of 20 years continuous growth, with its unique record of

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Carpets, finest quality, antique and fancy colourings, at fully in the same quality carpets can be procured anywhere else.

See page 18, Lot F.

best British-made Axminster, at one-third per yard less than cost of production.

See page 13, Lot 1.

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See page 15, Lot 16.

DINING ROOM FURNITURE.

C 1 60 Stuart Period Reproduction Antique Finish Chairs, with caned seat and back, as illustration. Reduced to 31/-

C 2 20 Stuart Period Arm Chairs to match, as illustration.

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C 3 26 Antique Finish Gate Leg Tables, with twisted legs, size 5 ft. x 3 ft. 6 in., as illustration. Reduced to 70/-

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C 10 36 Antique Finish Twisted Leg Tables, with 1 drawer, diameter 30 in., as illustration.

Usual price £12 12 0
Reduced to £10 10 0



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C 14 3 Oak Telescope Table, Jacobean pattern legs, size 5 ft. x 3 ft.

Usual price £4 14
Reduced to £3 14

C 15 2 5ft. Oak Jacobean Sideboards, fitted with 2 drawers and 2 cupboards.

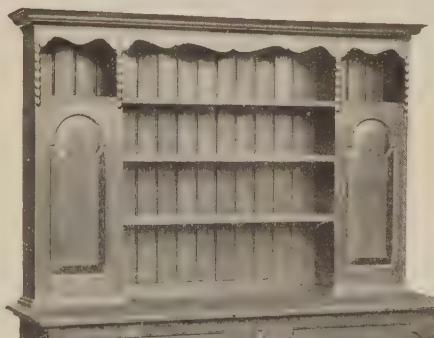
Usual price £12 12 0
Reduced to £10 10 0

C 16 1 Set of 6 Oak Single Chairs and 2 Arm Chairs, with loose seats in morocco.

Usual price £11 11 0
Reduced to £8 8 0

C 17 1 6ft. Oak Jacobean Sideboard, with upper part fitted cupboard in corner and shelves either side, lower part 2 drawers and 3 cupboards; carved best manner.

Usual price £15 15 0
Reduced to £12 12 0



C 18 1 6ft. Oak Jacobean Sideboard, upper part fitted cupboard in corner and shelves either side, lower part 2 drawers and 3 cupboards; carved best manner.

Usual price £17 17 0
Reduced to £14 14 0

C 19 1 Set of 6 Oak Chairs and 2 Arm Chairs of William and Mary style, with loose seats in morocco.

Usual price £19 19 0
Reduced to £13 13 0



C 20 27 10 0

C 20 14 5ft. Dressers of oak, finished antique, fitted with 2 drawers and 2 cupboards.

Usual price £19 19 0
Reduced to £13 13 0



C 21 £7 15 0

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"The Fascination of Supreme Value"

is the title of the illustrated Catalogue of Hamptons' 1913 Great January Clearance Sale.
In this supplement to "The Connoisseur" the entire 68 pages of this book are reproduced.

MODERN FURNITURE.



C21 48 Mahogany Chippendale Ladder-back Chairs, with loose seats covered with antique leather, as illustration.

Clearing at 29/6 each

C22 24 Mahogany Arm Chairs, to match C21, as illustration.

Clearing at 50/- each

C23 5 Mahogany Circular Cabriole Leg Queen Anne Dining Tables, 3 ft. 6 in., extending to 5 ft.

Clearing at 70/- each

C21 29/6

13 5ft. Mahogany Chippendale Sideboards, with finely carved mouldings and fret, as illustration.

Usual price £10 10 0 each
Reduced to £8 17 6 ..

3 5ft. Mahogany Queen Anne Sideboards, with 2 drawers and large cupboards, and oval mirror in back, made of wood selected for its fine figuring.

Clearing at £10 10 0 each



C24 £8 17 6

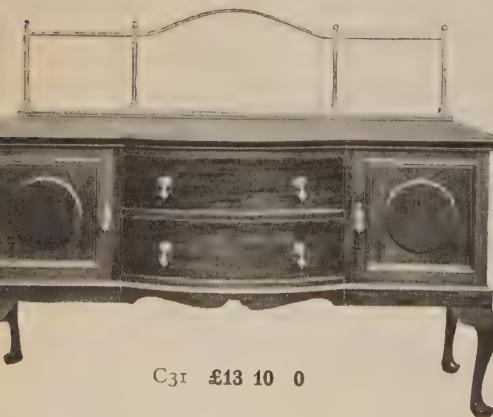
C26 30 Mahogany Queen Anne Chairs, with loose seats in morocco, as illustration. Clearing at 27/6 each

C27 14 Mahogany Queen Anne Arm Chairs, to match C26, as illustration. Clearing at 45/- each

C28 2 5ft. Inlaid Mahogany Pedestal Sideboards, shaped front, with 3 drawers and 2 cupboards. Usual price £15 10 0 each
Clearing at £12 10 0 ..

C29 Set of 6 Mahogany Single Chairs, with loose seats in morocco. Usual price £8 0 0 the set
Reduced to £5 10 0 ..

C26 27/6



C31 £13 10 0

HAMPTONS PALLMALL
NEXT NATIONAL GALLERY LONDON



C22 50/-



C32 23/6



C34 90/-

C32 48 Mahogany Inlaid Sheraton Chairs, finished antique colour, with loose seats covered in morocco, as illustration.

Clearing at 23/6 ea.

C35 10 5ft. Mahogany Inlaid Sheraton Sideboards, finished antique colour, as illustration.

Usual price £10 10 0 each
Clearing at £7 15 0 ..

C36 Elizabethan Oak Dining Table, size 14 ft. x 4 ft. 3 in. when extended, finely carved, fitted with holder for spare leaves. Usual price £21 0 0
Reduced to £15 10 0 ..

C37 6 ft. Mahogany Inlaid Sheraton Sideboard, fitted with 2 cupboards and 2 drawers.

Usual price £28 10 0
Reduced to £16 10 0 ..



C27 45/-

C30 10 Reproduction Stuart Period Chairs, cane seat and back, slightly soiled.

Usual price 30/- each
Clearing at 20/- ..

C31 8 6ft. Mahogany Queen Anne Sideboards, fitted 2 drawers and 2 cupboards, with brass rail, as illustration.

Usual price £16 10 0 each
Reduced to £13 10 0 each

C38 7 ft. 3 in. Oak Sideboard, inlaid with pearl, fitted with 3 cupboards in upper part, and 3 cupboards and 5 drawers in lower part.

Usual price £63 0 0
Reduced to £47 10 0 ..

C39 1 Mahogany Sideboard, inlaid with ebony, 3 drawers, finely shaped stretchers, also 1 Mahogany Dining Table, made specially to match, size 7 ft. x 3 ft. 6 in.

Usual price £32 5 0
Clearing at £24 0 0 ..

C40 1 Set of Oak Chairs, consisting of 6 small and 2 arm chairs, loose seats in morocco.

Usual price £9 15 0
Clearing at £7 0 0 ..

C41 6 ft. Mahogany Adams Sideboard, finely carved, as illustration.

Usual price £31 10 0
Reduced to £20 0 0 ..



C35 £7 15 0



C41 £20 0 0

HAMPTONS PALLMALL
NEXT NATIONAL GALLERY LONDON

It is through the cumulative effect of 20 years' continuous growth, with its unique record of

More than a Million satisfied Customers

Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to buy High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

MODERN FURNITURE.



C42 1 Oak Hall Wardrobe and Settee combined, 4 ft. 10 in. wide x 7 ft. 4 in. high.
Usual price £31 10 0
Clearing at £21 10 0

Antique Finish Reproduction
with loose cushion in tapestry,
length 4 ft., as illustration.

Clearing at £4 17 6

Rug
4 in.

/- ea.
/- "

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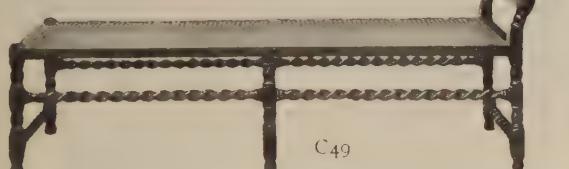
C43 1 Fine Mahogany Coffer, size 4 ft. 3 in., finely chased brass mounts.
Usual price £35 0 0
Reduced to £25 0 0

C44 1 4ft. Carved Oak Hall Cupboard, enclosed by 2 doors and 1 drawer at bottom.
Usual price £8 10 0
Reduced to £6 0 0

C46 1 3ft. Oak Hall Wardrobe, with hat cupboard at top and curtain enclosing coat cupboard.
Clearing at 70/-

C45

C47 14 Antique Finish Day Beds, reproduction of a Jacobean model, length 5 ft. 6 in., as illustration.
Clearing at £3 17 6



C49



C58 8 3ft. 6in. Mahogany Adams Cabinets, finely carved, as illustration.

Usual price £9 15 0 each
Reduced to £7 10 0

MODERN FURNITURE

C53 1 4ft. 6in. Inlaid China Cabinet, design Queen Anne period.

Usual price £2 10 0

Reduced to £1 10 0

C54 1 4ft. White Enamelled Commode, with cabinets, finished in the manner. Usual price £6 10 0

Reduced to £1 10 0

C55 1 Mahogany Corner Cabinet, shaped front enclosed by doors of finely figured wood, cabinet

Usual price £1 10 0

Reduced to £1 0 0

C56 10 Mahogany Sexagonal on 6 legs with stretchers.

Usual price £1 10 0

Reduced to £1 0 0

C57 1 4ft. 6in. Inlaid Mahogany Cabinet, shaped front, 1 door.

Usual price £6 10 0

Reduced to £4 10 0



C60 17 Mahogany Chippendale Tables, as illustration.

Usual price 60/- each
Clearing at 42/6

C61 20 Mahogany Chippendale Chairs, covered in damask, as illustration.
Usual price 50/- each
Clearing at 40/-

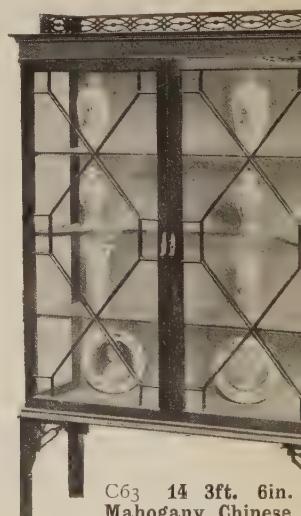
C59 22 Easy Chairs, upholstered all hair, and covered in tapestry, as illustration.

Clearing at 48/6 each



C62 36 Mahogany Chippendale Bureaux, with fitted interior, finished antique colour, size 2ft. wide, as illustration.

Usual price 85/- each
Reduced to 70/-



C63 14 3ft. 6in. Mahogany Chinese Chippendale Cabinets, finished antique colour, as illustration.

Usual price £10 10 0
Reduced to £8 10 0

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MODERN FURNITURE.



C66

Mahogany Open Bookcase, with leather-lined fall, 3 ft. 6 in., as illustration.

Usual price £3 15 0
Reduced to £2 17 6

Massive Carved Oak Dwarf Case, 8 ft. long.

Usual price £39 0 0
Reduced to £29 0 0

ft. Mahogany William and Bookcase, with astragal doors.

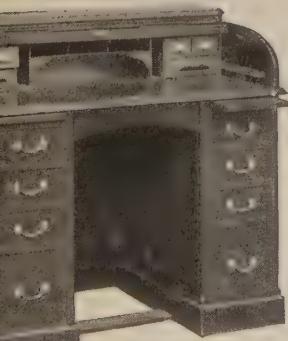
Usual price £34 0 0
Reduced to £16 10 0

ft. Fumed Oak Bookcase, top enclosed by 2 astragal doors, lower with 2 drawers and cupboards

Usual price £21 0 0
Reduced to £15 0 0

ft. 9 in. Massively Carved Oak Case, with 2 astragal doors in part, lower part with 2 drawers cupboard.

Usual price £34 10 0
Reduced to £25 0 0



C72

3ft. 6in. Oak Roll Top Desk, with oxidized handles, as illustration.

Clearing at 85/- each.

C64 **Five Oak Jacobean Revolving Bookstands**, with cane panels. Usual price 75/- Reduced to 62/6

C65 **4ft. Mahogany Roll Top Desk**, with 9 drawers. Slightly soiled. Usual price £9 0 0 Reduced to £5 15 0



C69

C69 **11 Mahogany Bureau Bookcases**, 3 ft. wide, as illustration.

Reduced to £8 15 0



C73

C73 **9 Mahogany Bookcases**, 3 ft. 6 in. wide, with astragal doors, finely finished, as illustration.

Reduced to £8 17 6



C75

C75 **30 2ft. 6in. Mahogany Bureaux**, with automatic action, fitted interior, finely carved moulding on top, as illustration.

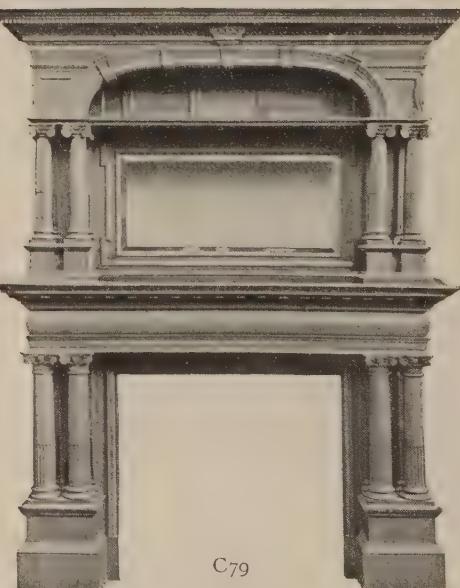
Usual price £5 5 0 each
Reduced to £3 18 6



C77

C77 **26 3ft. 6in. x 2ft. 6in. Oak Gate Leg Tables**, as illustration.

Clearing at £1 2 6 each.



C79

C79 **Massive Carved Oak Mantelpiece**, of the very best workmanship, height 9ft. 4in., width 7ft. 3in., as illustration.

Usual price £68 10 0
Reduced to £25 0 0



C76 **29 3ft. 3in. Oak Gate Leg Tables**, as illustration.

Clearing



C78

C78 **10 Mahogany Chippendale Writing Tables**, as illustration, size 3 ft., as illustration.

Clearing at £1 2 6 each.

C80 **8 Mantelpieces**, in oak and white enamel designs, in oak and white enamel

Are being sold less than £100

C81 **Large selected season's model Furniture**, Tables, Settees and Arm Chairs cleared at a reduction of 25 per cent.



C82

C82 **13 Easy Chairs**, upholstered all hair in morocco, as illustration.

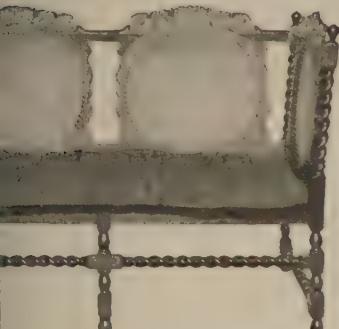
Clearing at £1 2 6 each.

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MODERN FURNITURE.



C83 **24** **Settees of Carved Oak**, reproduction of model, with cane back and loose seat, covered in tapestry, length 4 ft. **Clearing at £7 17 6** each



C84 **24** **Nests of Tables**, in oak, each set comprising 3 tables, as illustration.

Clearing at 15 9 each



C86 **56** **Antique Finish Stools**, top upholstered in selection of coverings, size 16 in. x 9 in., as illustration.

Usual price 12/9 each
Clearing at 9/6 ..

10 9 each



C87 **24** **Cane Top Stools**, antique finish, as illustration.

Clearing at 6/9 each



72 6 each
Chairs, all hair, feathered in a tapestry.

C88 **14** **Oak Antique Finish Revolving Book Stands**, as illustration.

Usual price 50/- each
Clearing at 42 6 ..



C90 **50** **Bergères**, finished antique, with cushion covered in tapestry, as illustration.

Clearing at 45/- each

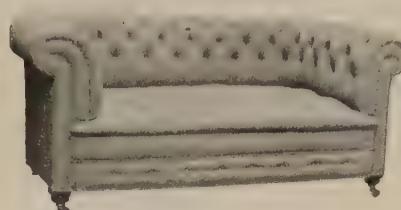


C91 **16** **3-Pillow Settees**, hair stuffed and covered in selection of good quality cretonnes, as illustration.

Usual price £10 10 0

Clearing at £7 17 6

MODERN FURNITURE.



C92 **19** **6ft. 6in. Chesterfield Settees**, with extra deep springing, cane edge, upholstered all hair and covered in a selection of tapestries, as illustration.

Usual price £9 15 0 each
Clearing at £7 12 6 ..



C93 **14** **English Gilt Mirror**, size over all 26 in. x 23 in., as illustration.

Clearing at 14/9 each



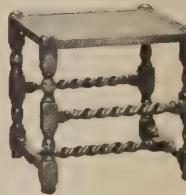
C94 **36** **Cane Top Stools**, finished antique colour, as illustration.

Clearing at 8/6 each



C95 **24** **Ladies' Easy Chairs**, upholstered all hair, with loose feather cushion, and covered in tapestry, as illustration.

Clearing at £2 18 6 ea.



C96 **18** **Antique Stools**, with cane, size 20 in. x 15 in., as illustration.

Clearing at 14/9 each



C97 **27** **Large Wing Easy Chairs**, upholstered all hair and covered in tapestry, as illustration.

Clearing at 92/6 each



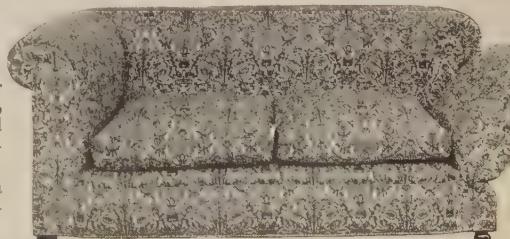
C98 **20** **Sets Inlaid Mahogany Quartette Tables**, as illustration.

Clearing at 41/- each



C99 **17** **Large Stuff-Easy Chairs**, upholstered all hair, loose feather cushion covered in tapestry, as illustration.

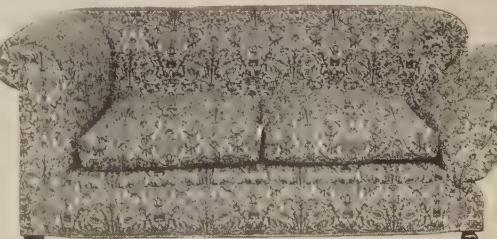
Clearing at 85/-



C100 **14** **6ft. Chesterfield Settees**, with one end adjustable, upholstered all hair, and covered in a selection of tapestries.

Usual price £9 10 0

Clearing at £7 10 0



C101 **14** **Stuff-Over Chesterfield Settees**, adjustable and 2 loose feather cushions, covered in a selection of tapestries, as illustration.

Usual price £10 10 0
Clearing at £8 15

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MODERN FURNITURE.



28 Inlaid Mahogany Sutherland desks, as illustration. Clearing at 29/6 each



C103 16 Inlaid Mahogany Piano Stools, with box seat covered in tapestry, as illustration. Clearing at 25/6 each



C104 23 Mahogany Colour Music Cabinets, 4 drawers, with fall front, as illustration. Usual price 35/- each Reduced to 27/6 ..



C108 11 Box Ottomans, covered in cretonne, as illustration. Clearing at 57/6 each



100 Louis XVI. Chairs, in mahogany, with caned seats and backs, being surplus from large contract, as illustration. Original price 65/- each Clearing at 35/- .. Arm Chairs to match. Original price 78/6 each Clearing at 50/- ..



15 2-Pillow Settees, upholstered all hair, with feather cushions, finely carved moulding, as illustration. Usual price £12 10 0 each Clearing at £9 2 6 ..



C112 14 Finely Carved Mahogany Moulded Easy Chairs, upholstered all hair, with loose feather cushion, covered in tapestry, as illustration. Usual price £7 17 6 Clearing at £6 5 0

ANTIQUE FURNITURE

Including special reductions off old English and Porcelain, Metal Oddments, etc., about 100 Mahogany Chests of Drawers, clearing at less than half usual price. Several large Chippendale, Sheraton, and Hepplewhite Upholstered Settees, clearing at great reductions.

Or Gentleman's 4 ft. Wardrobe, in oak and in mahogany. Usual price £14 10 0 Reduced to £9 15 0

O2 Gentleman's Dwarf Mahogany Wardrobe, 6 ft. 3 in. long, 3 ft. 10 in. high. Clearing at £9 15 0

A very large stock of Pembroke and Card Tables, also others, suitable for Dressing Tables, etc., all greatly reduced.

Several Mahogany and Inlaid Mahogany Sheraton and other Sideboards, all greatly reduced.

O3 Welsh Dressers, with and without pot boards, about 5 ft. long, with plate racks. From £8 15 0

O5 Enclosed Dressers, with drawers and cupboards and plate racks. From £9 15 0

A large stock of Oak, Mahogany, and Walnut Bureaux. All Greatly Reduced.

A large stock of Gate Leg and other Tables, all at immense reductions.

O6 Oak Cottage Dining Tables, with 2 flaps, 5 ft. x 4 ft. Usual price £4 15 0 Reduced to £2 18 6



O8

O8 Fine Spanish Mahogany Wardrobe, 5 ft. 6 in. wide, fitted with drawers and shelves, as illustrated. Usual price £25 0 0 Reduced to £17 10 0



O4 Chests of Drawers, in mahogany, oak, etc., as illustrated. From £10 0 0



O7 Gentleman's Mahogany Wardrobe, with sliding drawers, as illustrated. Usual price £15 0 0 Reduced to £10 0 0

O9 Oak Cottage Dining Tables, 2 flaps, 4 ft. 7 in. x 3 ft. Usual price £4 15 0 Reduced to £2 18 6

O10 Old Welsh Oak Buffet, 4 ft. 7 in. wide. Usual price £12 10 0 Reduced to £8 10 0

O11 Old Welsh Oak Buffet, 4 ft. 7 in. wide. Usual price £12 10 0 Reduced to £8 10 0

O12 Oak Corner Hanging Cupboard, with bow and straight flaps. Usual price £15 0 0 Reduced now to £10 0 0

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re High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

QUE FURNITURE AT CLEARANCE REDUCTIONS

O13 Mahogany Table,
as illustrated.
Reduced to £1 12 6



O14 Inlaid Mahogany
Card Table, as illus-
trated.
Reduced to £1 18 6

O16

O15 Mahogany Pem-
broke Table, as illus-
trated.
Reduced to £1 19 6

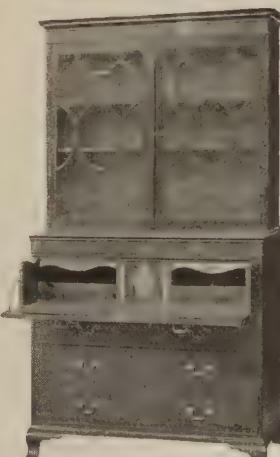
O16 Mahogany Tallboy
Chests of Drawers, as
illustrated. From £9 15 0



O18

O18 Superior Mahogany Pedestal Sideboard,
7 ft. long, as illustrated.
Usual price £25 0 0 Reduced to £17 10 0

O19 Oak Corner
Cupboards, on
stands.
Usual price
£5 18 6
Reduced to
£4 15 0



O23

O20 Handsome
Marqueterie
Commode,
fitted three
drawers and
marble top,
4 ft. wide.
Usual price
£35 0 0
Reduced to
£17 10 0

O21 Mahogany
Cylinder Fall
Bureau.
Usual price
£10 15 0
Reduced to
£6 15 0

Another, 2 ft. 6 in.
wide.
Similarly
Reduced.

ANTIQUE FURNITURE AT CLEARANCE REDUCTIONS

O24 Oak Card Table,
as illustrated.
Usual price £2 18 6
Reduced to £1 18 6



O25 Oak Gate Table,
4 ft. 9 in. x 3 ft. 9 in.,
as illustrated.
Usual price £4 18 6
Reduced to £3 12 6

O26 Oak Club-foot
Table, 4 ft. 6 in. x
3 ft. 6 in., as illus-
trated.
Usual price £4 15 0
Reduced to £2 10 0

O27 3 ft. Oak Bureau
Bookcase, as illustrated.
Usual price £11 15 0
Reduced to £7 15 0



O32

O32 Old Oak Court Cupboard, as
illustrated. Usual price £25 0 0
Reduced to £18 10 0



O36

O36 Old Welsh Oak Buffet, 5 ft.
wide, as illustrated.
Usual price £18 10 0
Reduced to £14 10 0

O28 Empire
Dwarf Cabinet,
with brass mount
and glazed doors,
3 ft. wide.
Usual price £6 18 6
Reduced to £4 18 6

O29 Queen Anne
Walnut China
Cabinet, upper
part fitted with
glass door, cup-
board and drawers
below, 4 ft. 10 in.
wide, 7 ft. 8 in.
high.
Usual price £35 0 0
Reduced to £22 0 0

O30 Another, of
similar design,
drawers below,
5 ft. 2 in. wide,
7 ft. 6 in. high.
Usual price £35 0 0
Reduced to £22 0 0

O31 Carved
Cabinet, on s
2 ft. 3 in. wi
illustrated.
Usual price £18
Reduced to £9

O33
Reduced from
85/- to 45/-

O34
Reduced from
98/6 to 58/6

O35
Reduced from
90/- to 55/-

A very large stock of
Coffers greatly redu
as illustrated.

O37 Grandfather Clocks in
variety.
From £5 1

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ANTIQUE FURNITURE AT CLEARANCE REDUCTIONS

O38 2 Louis XVI. Parquerterie Tables, with marble tops and fine ormolu mounts, as illustrated.

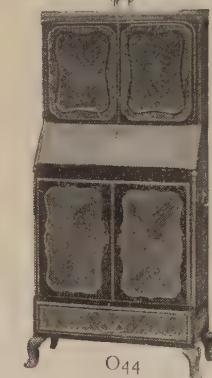
Usual price £31 10 0 o
Reduced to £18 10 0



O38

O39 Queen Anne Oak China Cabinet, upper part fitted with glass door, cupboard and drawers below, 4 ft. 8 in. wide, 7 ft. 9 in. high.

Usual price £18 10 0 o
Reduced to £12 10 0



O44

O41 A Marquerterie Writing Table, with cylinder fall, chased and gilt mounts, 3 ft. 6 in. wide.

Usual price £35 0 0
Reduced to £17 10 0

O41

O42 Grandfather Wing Easy Chair.

Usual price £5 15 0 o
Reduced to £3 18 6

O42

O43 Round Back Easy Chair, with extending seat, covered with green moiré.

Usual price £10 15 0 o
Reduced to £6 15 0

O43

O45 Hand-some Carved High-back Arm Chair, covered in tapestry.

Usual price £10 10 0 o
Reduced to £5 5 0

O45

O46 French Parquerterie Secrétaire, with fine chased and gilt mounts, as illustrated.

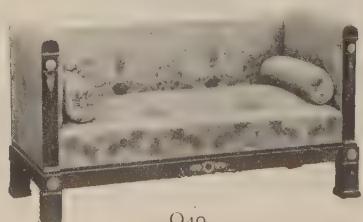
Usual price £250 0 0
Reduced to £135 0 0

O46



O47

O47 Louis XVI. Mahogany Writing Table, with cylinder fall, chased and gilt mounts, 4 ft. wide, as illustrated.
Usual price £125 0 0
Reduced to £65 0 0



O49

O49 Mahogany Empire Settee, with fine gilt mounts, 5 ft. 3 in. long, covered in rich green silk, as illustrated.

Usual price £25 0 0
Reduced to £12 10 0

O48

An Antique Piano, quite sound; be put into perfect playing condition; as illustrated.

Usual price £30 0 0
Reduced to £15 0 0



O50

O50 A Suite of Empire Chairs, consisting of 4 small and 2 arm chairs, carved and gilt and covered in stripe velvet, as illustrated.

Usual price £37 10 0 o
Reduced to £24 0 0



O54

O54 A Set of Sheraton Mahogany Chairs, newly stuffed seats, covered with striped horsehair cloth, consisting of 7 small and 1 arm chair, as illustrated.

Usual price £25 0 0
Reduced to £16 0 0



O55

O55 12 ft. Mahogany Bookcase, lower part fitted with drawers on left-hand side, other cupboards, as illustrated below.

Usual price £75 0 0
Reduced to £65 0 0

Several other Large Bookcases, all reduced.

O58 Carved Oak Corner Chair, as illustrated.

Usual price £5 15 0 o
Reduced to £3 15 0



O57

HAMPTONS PALL MALL
NEXT NATIONAL GALLERY
LONDON S.W.

It is through the cumulative effect of 20 years' continuous growth, with its unique record of

More than a Million satisfied Customers

Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

FINE ARTS

ale, HAMPTONS' extensive stock of high-class Oil Paintings, Drawings, Engravings (old and modern), Etchings, and old Engravings printed in colours, will be offered at specially

an opportunity to secure some very advantageous bargains in of the highest class.

RDUNCK STEPHEN LEWIN
LI E. C. WILLIAMS
NSKI E. WALBOURN

C. LIDDERDALE
F. GOODALL, R.A.
and other eminent artists.

R STANNARD BERNINGER BINGER
ANNARD A. ROTHAY
SHOP Hy. SYKES

HANNAFORTH
J. E. GOODALL
C. F. NICKOLLS

Framed Pictures from various sources will be sold at a reduction to 50% off usual prices.

ghout this Sale a special feature will be made of the ing of Pictures of every description in a manner that ines quality and design with the least possible cost. Examples of these Framings are on view in the department.

estoring of Paintings, Water-Colour
gs and Engravings is a speciality of
Hamptons' Fine Art Department.

P SHADES AT HALF PRICE



A. 6/6

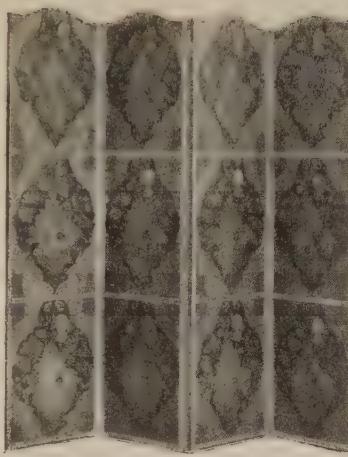
ple: -
s, as illustra-
all colours,
6/6 each.

les, hand-
edged with a
illustration
Usually 12/6
aring at 8/6



B. 8/6

EXCEPTIONAL BARGAINS



J1 £5 15 6

J1 12 Four-fold Handsome Real Leather Screens, embossed and decorated in colours, bound leather edging, 6 ft. high, 18 in. folds, as illustrated.

Usual price £8
Clearing at £5

J2 A Finely Carved and Gilt T
Mirror Screen, back lined with g
silk, 5 ft. 10 in. high, 3 widths.

Usual price £35
Clearing at £18

J3 A Three-fold Carved and Gilt Screen, the panels hand-painted on can
5 ft. 4 in. high.

Usual price £29
Clearing at £19



J4 £2 18 6

J4 18 Four-fold Verdure Tapestry Screens, the backs covered in canvas, finished with leather binding, 6 ft. 6 in. high, 24 in. folds, as illustrated.

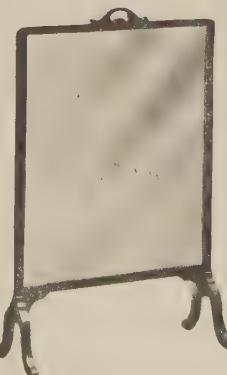
Usual price £3 18 6
Clearing at £2 18 6

J5 A Three-fold Carved and Gilt Adams Screen, covered in brocade, 6 ft. high, 18 in. folds.

Usual price £21 0 0
Clearing at £10 10 0

J6 45 Three-fold Oak Screens, with stained ash wood panels, reversible hinges, 5 ft. 8 in. high, 20 in. folds.

Usual price £1 5 0
Clearing at 9 6



J7 £1 8 6

J7 15 Mahogany Cheval Fire Screens, 1
glass panel, as illustrated.

Usual price £1 1 0
Clearing at £1

J8 A Two-fold Carved Satinwood Fire Screen, the panels covered in green damask, 3 ft. high, 1 ft. 8 1/2 in. folds.

Usual price £1 5 0
Clearing at £1

J9 A Carved Mahogany Cheval Fire Screen, damask panel with glass front, 3 ft. 5 in. high, 22 in. wide.

Usual price £3 15 0
Clearing at £1

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HIGH-CLASS SCREENS.



J10 £3 8 6

J10 12 Three-Fold Mahogany-Frame Screens, the upper panels glass, lower ones covered in tapestry, 5 ft. 9 in. high, 16 in. folds as illustrated.

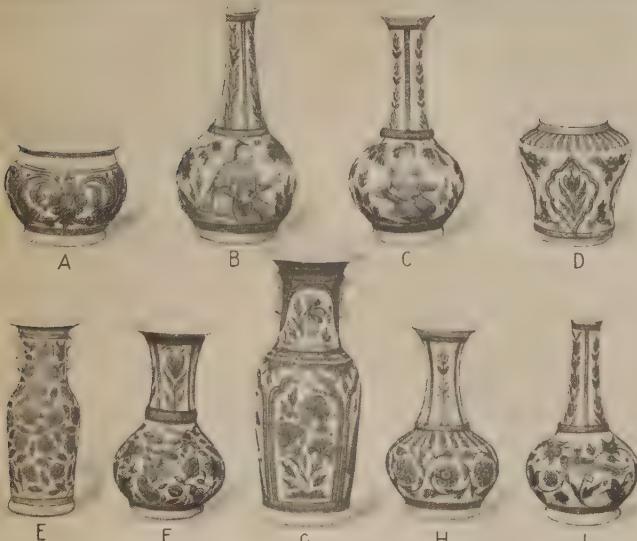
Usual price £4 2 6
Clearing at £3 8 6

A large stock of
JAPANESE SCREENS
to be cleared regardless of cost.

J11 Four-fold Painted Canvas Screens, light-coloured grounds, polished frames, linen backs, 5 ft. 8 in. high, folds 20 in. wide. Usual price 15/6
Clearing at 12/9

J12 Four-fold Plain Repp Screens, various colours, 5 ft. 8 in. high, folds 20 in. wide. Usual price 19/6
Clearing at 16/6

CHINA, ORNAMENTS, ETC.



cial consignment of **Persian Pottery**, purchased under exceptional circumstances, which enables us to sell every piece at from 50% to 75% under its usual value. A few samples of these are illustrated above.

ted quantity of very fine coloured **Chinese Fish Bowls** will be offered at a substantial reduction, to make room for new consignments.

umber of **Odd Pieces of Pottery**—Dresden, Sèvres, Delft, Lowestoft, etc.—
ALL BE CLEARED AT LESS THAN HALF PRICE.

WALLPAPERS. DECORATI

AT CLEARANCE PRICES.

In order to make room for our complete new collection of 1913 Designs, the whole of our present stock will be sold at

HALF PRICE
OR LESS FOR ODD LOTS.



The "Old Chintz" white satin glazed ground

Clearing at

English and Wall & Ceiling

This varied collection of Papers comprises hand printed designs and suitable for Reception Rooms, Staircases, Boudoirs, Servants' Rooms, etc. Papers in good condition

The "York" Wallpaper, pink colouring on grey or white backgrounds, with silver print. Usually 1/6
Clearing at per piece, 9d.

Friezes and Borders
Many Charming Designs suitable for all rooms and for use with white papers. Many are being cleared at
Less than
HALF PRICE



The "Eton" Stripe grey, green, and soft red on white ground.

Usual

Clearing at per piece

The "Avon" Wallpaper, in rich colours, on embossed fawn canvas ground. Usually 3/-
Clearing at per piece, 1/6

SAMPLE PATTERNS

will be sent by post upon receipt of exact particulars of requirements. We cannot guarantee, in case of small quantities, that all will be unsold. We advise a prompt and an alternative selection. All orders are despatched in the order in which they are received.

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3 ft. 6 in. Wardrobe.
3 ft. Dressing Chest.
3 ft. Cupboard Washstand.
2 Cane-seat Chairs.



any **Georgian Suites**, thoroughly well made and most carefully throughout, as illustrated above.

Suite to be cleared at the exceptionally low figure of £12 15 0

Fumed Oak Suites, comprising 3 ft. Wardrobe with door, 3 ft. Dressing Chest with large glass, 3 ft. Washstand, and 2 Cane-seat Chairs. Usual price £8 0 0 **Clearing at £12 15 0**

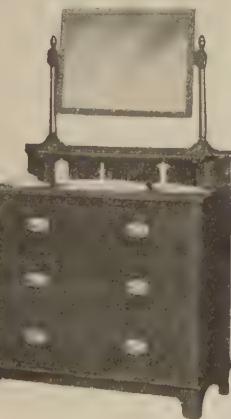
Enamelled Suites, comprising 3 ft. mirrored-door Wardrobe at bottom, 2 ft. 6 in. Dressing Chest, Cupboard and 2 Chairs. Usual price £7 15 0 **Clearing at £12 15 0**

Georgian Suites, comprising Wardrobe with mirrored door, Chest with large glass, Washstand, and 2 Chairs. Usual price £7 12 6 **Clearing at £12 15 0**

£ s. d.
4 18 6
6 2 6
6 2 6



3 ft. Wardrobe.
3 ft. Dressing Chest.
2 ft. 9 in. Washstand.
1 Chair.



well-made Oak Suites. Bevelled mirrors, and bronzed brass fittings, as illustrated above.

Clearing at £7 12 6

Plain Mahogany Suites, comprising 3 ft. Wardrobe, Chest with 3 long drawers, 3 ft. marble-top Washstand, and 2 Chairs. Four only.

Usual price £13 10 0 **Clearing at £7 12 6**

Enamelled White Suite, comprising Wardrobe with mirror hanging cupboard under, 4 drawers at bottom, 3 ft. Chest with 4 drawers, marble-top Washstand with boot under, 2 Chairs. Usual price £15 0 0 **Clearing at £7 12 6**

Plain Mahogany Suite, tastefully decorated with marquetry inlaid lines, comprising 3 ft. Wardrobe with good cupboard and drawer at bottom, 3 ft. Dressing Chest with landscape glass, 3 ft. Washstand, 2 cane-seat Chairs.

Usual price £12 0 0 **Clearing at £7 12 6**

£ s. d.
8 19 6
9 0 0
9 7 6

HAMPTONS'

"ETON" SUITE.



6 ft. 0 in. Wardrobe.
3 ft. 6 in. Dressing Table.
3 ft. 6 in. Washstand.
3 Chairs.

A good, solid, well-made **Oak Suite**. One-third of the Wardrobe is fitted with drawers and sliding trays; the rest is hanging space. The handles are old brass colour, as illustrated. **Clearing at the exceptionally low price of £18 15 0**

An exactly similar **Suite** to above, made of dark, rich coloured mahogany.

Clearing at £21 0 0

A well-designed **Enamelled White Suite**, comprising 3 ft. 6 in. Wardrobe with fret panel and silk curtains. Beneath the hanging cupboard is a large drawer; 3 ft. Dressing Chest with 4 good drawers and large sliding trays; 2 ft. 6 in. Washstand with large enclosed boot cupboard; 3 cane-seat Chairs. All mirrors bevelled. Specially serviceable Suite.

Usual price £12 7 6 **Clearing at £9 15 0**

Three only. 4 ft. Inlaid Mahogany Suites. Wardrobe with large hanging cupboard and long drawers at bottom; 3 ft. Dressing Table with large marble top and back; Washstand with towel rail at sides; 2 cane-seat Chairs. Usual price £14 10 0 **Clearing at £10 15 0**

HAMPTONS'

"CHILTERN" SUITE.



3 ft. 6 in. Wardrobe.
3 ft. 6 in. Dressing Table.
3 ft. 0 in. Washstand.
2 Cane-seat Chairs.

A charming **Inlaid Mahogany Suite**, hand-made throughout of notably figured wood, with fancy stringings and margins, bevelled plates and oxidised brass fittings, as illustrated.

Clearing at £12 15 0

One only. Fine **Inlaid Mahogany Suite**, comprising 5 ft. Wardrobe, side hanging with long mirror in door, the other side with 5 drawers and cupboard over; 3 ft. 6 in. Dressing Table with large shaped landscape glass; 3 ft. Washstand; 2 Chairs. Usual price £32 10 0 **Clearing at £20 15 0**

Very refined **3 ft. 6 in. Waxed Walnut Suites**, with quartered panels and drawer fronts; the Dressing Table, Washstand and Chairs are strongly underframed. In these Suites the Wardrobe has a large hanging cupboard fitted with brass rod and sliding hooks, beneath this is a long drawer; Dressing Table with large glass; 3 ft. marble top and back Washstand; 2 cane-seat Chairs. One of the best values on sale.

Usual price £24 10 0 **Clearing at £17 15 0**

Very fine **4 ft. Plain Mahogany Beaconsfield Suite**. Wardrobe with long hanging part, the other side with 3 drawers, mirrored recess and cupboard over, with fret and silk panel; 3 ft. Dressing Table with 1 long and 2 short drawers, jewel drawers and large oval mirror; marble top and shaped back Washstand; 2 cane-seat Chairs.

Usual price £28 0 0 **Clearing at £18 15 0**

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HAMPTONS'
CARLTON"
SUITE.



is a hand-made, well-finished **Mahogany Suite**, inlaid with chequer lines and bandings, finished a pleasing soft tone. One side of Wardrobe provides an extra long hanging compartment; the other has a depth for ordinary dresses with shelf over. This Suite affords very exceptional value.

Clearing at £23 15 0

6 in. Suite, similar make to above. Wardrobe with large hanging compartment, small side wing fitted with shelves, and 2 long drawers at bottom; 3 ft. Dressing Table, with long drawers and large oval glass; ft. Washstand; 2 Chairs. Designed for a guest's bedroom.

Usual price £20 15 0 Clearing at £17 10 0

Enamelled White Suites, with select "Adams" enrichments. Wardrobe arranged with large hanging cupboard and shelves at side, 2 large drawers in lower part; 3 ft. 6 in. Dressing Table, with drawers and large oval landscape glass; 3 ft. 6 in. marble top and pink tile Washstand; 2 Chairs. Usual price £20 10 0 Clearing at £17 10 0

HAMPTONS'
CALCOT"
SUITE.

good solid dark oak Suite, in the Jacobean style, with twisted legs and old brass fittings. Clearing at £12 5 0



only. A handsome 6 ft. **Inlaid Mahogany Suite**, with 2 hanging cupboards, the doors of which are both fitted with mirrors, in the centre are drawers and a cupboard fitted with shelves; 4 ft. Dressing Table, with large glass; 4 ft. marble top Washstand; 3 Chairs.

Usual price £38 10 0 Clearing at £28 10 0

several handsome Suites, which for want of space cannot be detailed, but must be cleared to make room for new designs. Typical examples:—

only. A very fine **Inlaid Mahogany Suite**,

Usual price £58 0 0

Clearing at £43 10 0

Solid Mahogany Suite, beautifully enamelled a soft cream, and tastefully decorated with hand paintings. Usual price £98 10 0 Clearing at £75 0 0

fine **Louis XV. Mahogany Suite**, with chased ormolu mounts. Usual price £168 0 0 Clearing at £120 0 0



6 ft. 0 in. Wardrobe.
3 ft. 9 in. Kneehole Dressing Table.
3 ft. 9 in. Washstand.
2 Cane-seat Chairs.



Fine Inlaid Mahogany Nest of Drawers, 20 in. wide x 3 ft. 8 in. high.

Clearing at £4 18 6



Inlaid Mahogany Oval Toilet Glass, 20 in. x 16 in. Clearing at 19/6



Reproduction Mahogany Toilet Glass. Size 19 in. x 15 in. Clearing at 17/6



Fumed Oak 16 in. x

Fumed Oak board, w shelves wide x 21 in. Do., in dark



3 ft. 6 in. Wardrobe.
3 ft. 0 in. Dressing Table.
3 ft. 0 in. Washstand.
2 Chairs.



Complete Set of Bedstead and illustration.

3 ft. All Brass Bedstead...
3 ft. 3 in. All Brass Twin Bedsteads...
5 ft. 0 in. All Brass Italian Bedsteads...
3 ft. 0 in. Mahogany Bedsteads, fitted with spring bottoms.
4 ft. 6 in. Mahogany Chippendale Bedsteads...
5 ft. 0 in. Solid Fumed Oak Panel Bedsteads...

Usual price £4 15 0
10 0 0
8 0 0
4 0 0
8 15 0
5 5 0

3 ft. All Brass Bedstead.

3 ft. Strong Wire Spring Mattress.

3 ft. Bordered Hair Mattress.

3 ft. Feather Bolster.

3 ft. Feather Pillow.

The set complete, Usual price £12 15 0

Clearing at 17/6



4 ft. 6 in. Fine Inlaid Mahogany Bedstead.
4 ft. 6 in. Strong Wire Spring Mattress.
4 ft. 6 in. Bordered Hair Mattress.
4 ft. 6 in. Feather Bolster.
Two Feather Pillows.

The set complete:—

Usual price £9 17 6
Clearing at £7 2 6

It is through the cumulative effect of 20 years' continuous growth, with its unique record of

more than a Million satisfied Customers

Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

CARPETS

Carpets herein specified are warranted to be the best of their kind. NO BETTER ARE MADE.

Here specified is an actual statement of fact, and we invite you to very carefully examine these goods and

Compare the Prices and Quality

values anywhere else obtainable.

oted are for goods actually in stock, and when sold none of any exception, can be repeated at these reduced prices.

the only occasion on which many thousands of pounds' worth of carpets are sold for less than they actually cost to manufacture.

of Carpets, therefore, especially to those who require a large clearance affords an opportunity that occurs only once a year.

always pleased to inform everyone as to where and by whom they offer for sale is manufactured.

rein quoted will remain on view until sold.

of rooms should be brought, as no Carpets in this clearance

all the Carpets specified throughout these pages, hundreds of advantageous bargains are on view in the Showrooms.

of these Carpets at Clearance Reductions can the goods can be seen only in the Showrooms.



00 yards at 2/7 per yard.

AXMINSTER CARPETING.

Carpets in this lot were manufactured by the best British manufacturers and are of the regular standard quality and are perfect in every respect. They are usually sold elsewhere at 4/9 and 4/11 per yard. There is a great variety of designs and colourings in addition to those illustrated above.

	Usual price	Reduced to
ing Carpet, 27 in. wide	4/3 per yd.	2/7 per yd.
air Carpeting, 27 in. "	4/3 "	2/7 "
" 22 in. "	4/- "	2/5 "
" 36 in. "	6/11 "	4/9 "

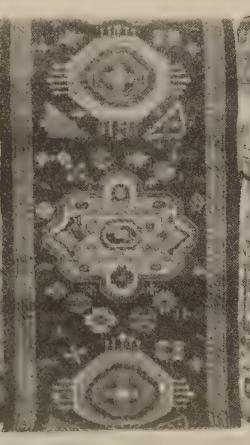
Lot No. 2. AXMINSTER SQUARES, made up from carpeting by the yard. All this material is of the regular standard quality, manufactured by the makers only. All odd lengths, remnants and discarded patterns have been made up into complete bordered squares. Some of these are slightly soiled. They are all being sold at considerably less than the material actually cost, whence we make a great sacrifice upon every individual carpet. Sizes and prices as follows:—

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
		£ s. d.			£ s. d.
5 7	5 10	0 17 0	9 9	9 0	2 5 6
6 6	9 9	1 13 0	9 9	9 0	2 9 6
6 3	9 9	1 11 6	9 10	8 3	2 2 0
6 4	9 6	0 14 9	10 3	7 6	2 0 0
6 7	6 9	1 13 0	10 0	9 9	2 10 6
6 9	6 9	1 3 6	10 0	10 0	2 12 0
6 11	7 6	1 7 0	10 1	7 6	1 19 0
7 9	7 6	1 10 0	10 3	6 9	1 16 0
7 2	7 4	1 7 6	10 3	9 9	2 12 0
7 2	5 10	1 1 6	10 4	7 6	2 0 0
7 2	7 6	1 8 0	10 4	9 9	2 12 6
7 3	5 3	0 19 8	10 6	7 6	2 1 0
7 6	7 6	1 9 6	10 6	9 9	2 13 0
7 9	5 10	1 3 6	10 8	9 9	2 14 0
10	4 6	0 18 6	10 10	8 1	2 5 6
8 0	5 3	1 1 9	10 10	9 0	2 10 6
8 0	7 6	1 11 0	10 11	7 9	2 4 0
8 3	6 9	1 9 0	11 0	5 3	1 10 0
8 6	7 6	1 13 0	11 0	6 9	1 18 6
8 6	9 9	2 3 0	11 0	9 0	2 11 6
8 8	7 6	1 14 0	11 1	6 9	1 19 0
8 9	7 6	1 14 0	11 1	7 6	2 3 6
9 10	7 6	1 18 6	11 3	7 6	2 4 0
9 9	7 6	1 15 0	11 3	9 9	2 17 0
9 8	7 6	1 17 6	11 6	7 6	2 5 0
9 9	9 9	2 5 6	11 6	9 0	2 13 6
9 0	8 1	1 17 6	11 7	9 9	2 18 6
9 2	7 6	1 15 6	11 8	9 9	2 19 0
9 2	5 1	1 18 6	11 9	9 9	2 19 6
9 3	7 6	1 16 0	11 9	12 0	3 13 0
9 6	6 9	1 13 6	11 10	9 9	3 0 0
9 9	6 9	1 14 0	12 9	12 0	3 19 6
9 9	7 6	1 18 0	12 0	12 0	3 15 0

Lot No. 3. AXMINSTER SQUARES (without borders).

These are the same in every respect as Lot No. 2, but unbordered. Sizes and prices as follows:—

ft. in.	ft. in.	Reduced to	ft. in.	ft. in.	Reduced to
		£ s. d.			£ s. d.
7 4	6 9	1 1 0	10 2	6 9	1 9 0
7 6	4 6	0 14 6	10 6	9 0	2 0 0
8 6	4 6	0 16 0	12 6	11 3	3 8 0



Lot No. 4. AXMINSTER CARPETING, fine quality, at a reduction of 2/3 per yard.

All the carpeting in this lot is finely woven deep pile, specially recommended to withstand every description of hard wear. There is a great variety of designs in Persian and tone upon tone effects in addition to those illustrated above.

	Usual price	Reduced to
Axminster Carpeting, 27 in. wide	6/6 per yd.	4/3 per yd.
Stair Carpeting	27 in. ..	4/3 ..
" ..	22 1/2 in. ..	4/- ..
" ..	36 in. ..	7/3 ..

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No. 5. AXMINSTER SQUARES, made up from breadth goods.

Closely woven deep pile, strongly recommended to withstand every description of hard wear. All these carpets have been made up from remnants of discarded patterns. Some are slightly soiled. There is a very great variety of designs and colourings, and every carpet is being sold at less than the cost of production, as follows:—

Reduced to		Reduced to		Reduced to	
ft. in.	£ s. d.	ft. in.	£ s. d.	ft. in.	£ s. d.
x 4 6 ..	1 0 0	11 0 x 8 8 ..	3 17 6	11 9 x 9 9 ..	5 16 0
x 5 3 ..	1 11 6	11 0 x 7 6 ..	3 6 6	15 3 x 12 0 ..	7 7 6
x 7 6 ..	2 2 6	11 6 x 9 5 ..	4 7 0	15 6 x 12 0 ..	7 10 0
x 7 6 ..	2 5 6	12 3 x 9 9 ..	4 16 0	15 0 x 12 0 ..	7 5 0
x 9 9 ..	2 16 6	12 6 x 9 9 ..	4 18 0	16 0 x 10 8 ..	6 18 0
x 7 6 ..	2 12 6	12 8 x 9 9 ..	5 0 0	16 0 x 12 0 ..	7 5 0
x 9 9 ..	3 10 6	13 0 x 9 9 ..	5 2 0	16 0 x 11 3 ..	9 4 0
x 9 0 ..	3 5 6	13 1 x 9 9 ..	5 3 6	18 6 x 11 3 ..	10 12 0
x 4 6 ..	1 18 0	13 0 x 0 0 ..	5 6 6	18 7 x 12 0 ..	9 0 0
x 7 6 ..	3 2 0	13 6 x 7 0 ..	4 1 6	21 2 x 16 6 ..	9 15 0
x 9 9 ..	3 18 6	13 3 x 12 0 ..	6 8 0	21 8 x 19 6 ..	14 1 6
x 7 6 ..	3 5 6	13 2 x 12 0 ..	6 7 6	21 8 x 19 6 ..	14 8 0
x 9 9 ..	4 2 6	13 6 x 12 0 ..	6 10 6		
x 9 9 ..	4 5 0	13 9 x 12 0 ..	6 13 0		

No. 6. The same as Lot No. 5, but unbordered. Sizes and prices as follows:—

Reduced to		Reduced to		Reduced to	
ft. in.	£ s. d.	ft. in.	£ s. d.	ft. in.	£ s. d.
x 4 6 ..	0 15 6	10 9 x 6 9 ..	2 6 0	14 0 x 11 3 ..	4 19 6
x 6 9 ..	1 16 6	13 10 x 12 4 ..	5 7 6	15 3 x 10 5 ..	5 8 6
x 9 0 ..	2 13 6	13 3 x 9 0 ..	3 15 6	15 0 x 8 3 ..	4 5 0
x 9 0 ..	2 19 6	13 6 x 9 0 ..	3 16 6	16 3 x 13 6 ..	6 18 0

No. 7. AXMINSTER CARPETING, of the very finest quality. Few odd pieces are being sold at considerably less than the cost of production. There is a variety of designs and colourings.

Usual price Reduced to
Axminster Carpeting, 27 in. wide 10/9 per yd. 6/11 per yd.

No. 8. AXMINSTER SQUARES, made up from breadth goods.

nest Crompton quality, which have been made up from remnants and odd patterns. These will withstand the very hardest wear and give every satisfaction.

Reduced to		Reduced to		Reduced to	
ft. in.	£ s. d.	ft. in.	£ s. d.	ft. in.	£ s. d.
x 10 6 ..	7 10 0	14 9 x 10 6 ..	8 2 6		
x 10 6 ..	7 15 6	14 0 x 12 9 ..	9 15 0		

No. 9. AXMINSTER CARPETING, best British make.

uite plain, in shades of green, red, blue, and grey.

Usual price Reduced to
Axminster Carpeting, 27 in. wide 4/3 per yd. 3/6 per yd.
" 22 1/2 in. " 4/- " 3/3 "

No. 10. AXMINSTER SQUARES (SEAMLESS).

These are reproductions of exceptionally fine Oriental carpets. The surface appearance is very similar indeed to that of the original models, the colourings being rich and harmonious. We recommend them for reception rooms. Sizes and prices as follows:—

Usual Reduced		Usual Reduced		Usual Reduced	
ft. in. price to	ft. in. price to				
x 6 6 £4 19 6	6 13 6	x 6 6 5 14 0	6 13 6	x 6 6 5 14 0	6 13 6
x 6 6 5 0 0	3 16 0	x 7 7 10 7 16 0	5 17 6	x 9 9 9 9 9 16 6	7 8 6
x 6 6 5 2 6	5 17 0	x 8 7 11 7 18 0	5 19 6	x 9 9 9 10 9 18 0	7 9 6
x 6 6 5 10 6	4 3 6	x 8 8 0 8 0 6	6 1 0		
x 6 6 5 13 6	4 5 6	x 8 9 8 9 14 0	7 6 8		

No. 11. AXMINSTER SQUARES (SEAMLESS).

All these are closely woven, thick pile, and specially produced to withstand hard wear. There is a large variety of designs and colourings. All are reduced 25% off competitive prices.

Usual Reduced		Usual Reduced		Usual Reduced	
ft. in. price to	ft. in. price to				
x 6 6 £3 0	2 5 0	x 6 6 5 12 6	4 4 6	x 6 6 5 12 0	7 10 0
x 7 6 3 15 0	2 16 6	x 6 5 12 6	4 4 6	x 6 5 12 0	7 10 0
x 9 0 4 10 0	3 7 6	x 6 5 12 0	5 1 6	x 6 5 12 0	8 9 0
x 7 6 4 7 6	3 5 6	x 6 10 6 7 17 6	5 18 0	x 6 6 5 12 7 6	9 5 6
x 9 0 5 5 0	3 19 0	x 6 12 0 9 0 6	10 6 6	x 6 15 0 13 5 10 6	10 6 6
x 6 6 6 2 6	4 12 0	x 6 12 0 9 0 6	7 12 0	x 0 20 0 0 15 0 0	

Lot No. 12. WILTON SQUARES (SEAMLESS).

There are two designs only in this lot: the one illustrated here with a rich red ground and medallion centre. They are wonderfully good for wearing, and wonderfully cheap, as quality, unusually good for wearing, and wonderfully cheap, as



Lot No. 13. WILTON PILE CARPETING, finest quality.

All the carpeting offered in this lot is of the finest quality, best manufacture, made of the finest quality worsted. Vast experience has a best quality Wilton is the most satisfactory wearing carpet. There is a large variety of designs and colourings. Prices as follows:—

Usual price	Reduced to
Wilton Carpet, 27 in. wide	7/6 per yd. 5/6 per yd.
Stair Carpeting, 27 in. wide	7/6 .. 5/6 ..
" " 36 in. "	11/3 .. 8/6 ..

Lot No. 14. WILTON PILE SQUARES, made from remnants and discarded patterns.

Some are slightly soiled. There is a great variety of designs and all are being sold at considerably less than the material cost.

Reduced to		Reduced to		Reduced to	
ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.
7 2 x 5 3 ..	1 15 6	11 1 x 10 6 ..	5 9 9	13 6 x 9 9 ..	13 6 x 9 9 ..
7 9 x 10 6 ..	3 17 0	11 2 x 10 6 ..	5 11 0	14 0 x 11 ..	14 0 x 11 ..
7 10 x 8 3 ..	3 1 0	11 3 x 10 1 ..	5 7 0	14 1 x 11 ..	14 1 x 11 ..
8 9 x 8 3 ..	3 8 0	11 3 x 10 6 ..	5 11 6	14 4 x 8 ..	14 4 x 8 ..
8 10 x 8 1 ..	3 7 3	11 6 x 8 3 ..	4 9 6	15 0 x 9 ..	15 0 x 9 ..
9 0 x 8 3 ..	5 10 6	11 6 x 9 9 ..	5 6 0	15 0 ..	15 0 ..
9 4 x 7 6 ..	3 5 6	11 7 x 9 9 ..	5 6 6	15 2 x 10 ..	15 2 x 10 ..
9 4 x 8 3 ..	3 12 6	11 9 x 10 6 ..	5 16 0	15 3 x 12 ..	15 3 x 12 ..
9 5 x 8 3 ..	3 13 6	11 10 x 11 3 ..	6 5 6	15 4 x 10 ..	15 4 x 10 ..
9 6 x 9 0 ..	4 0 6	12 0 x 8 3 ..	4 13 6	15 7 x 10 ..	15 7 x 10 ..
9 9 x 9 0 ..	4 2 9	12 2 x 9 0 ..	5 3 0	16 3 x 9 ..	16 3 x 9 ..
10 4 x 7 6 ..	3 15 6	12 5 x 7 6 ..	4 8 0	16 4 x 10 ..	16 4 x 10 ..
10 4 x 10 4 ..	5 0 6	12 7 x 7 6 ..	4 9 0	16 4 x 14 ..	16 4 x 14 ..
10 4 x 10 6 ..	5 2 6	12 8 x 12 8 ..	7 11 6	17 4 x 9 ..	17 4 x 9 ..
10 6 x 8 3 ..	4 1 9	12 9 x 10 6 ..	6 6 0	18 0 x 12 ..	18 0 x 12 ..
10 6 x 9 0 ..	4 9 3	13 0 x 10 6 ..	6 9 0	18 4 x 12 ..	18 4 x 12 ..
10 6 x 9 9 ..	4 16 6	13 3 x 12 0 ..	7 10 0	19 6 x 15 ..	19 6 x 15 ..
11 0 x 9 0 ..	4 13 6	13 6 x 9 9 ..	6 4 3	23 3 x 15 ..	23 3 x 15 ..
11 0 x 10 6 ..	5 9 0	13 6 x 11 3 ..	7 3 5		

Lot No. 15. WILTON SQUARES, of the finest quality.

The same in every respect as Lot No. 14, but unbordered.

Reduced to		Reduced to		Reduced to	
ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.
6 0 x 6 9 ..	1 10 0	9 0 x 6 9 ..	2 5 0	12 0 x 6 ..	2 5 0
6 5 x 6 9 ..	1 12 8	9 0 x 9 0 ..	3 0 0	14 4 x 7 ..	3 11 6
6 6 x 6 9 ..	1 15 0	10 8 x 7 11 ..	3 11 6	14 8 x 8 ..	3 11 6

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o. 28. REAL DONEGAL CARPETS, hand made.

umber of these world-renowned carpets are being sold at considerably less than they cost to produce. There is a very large variety of designs and surings in addition to the one illustrated above. Some very great bargains obtainable in these as indicated below:—

No.	Size.	ft. in.	ft. in.	Colour.	Usual price	Reduced to
11335	12	0	9	Brown	£17 14 0	£11 14 0
11801	12	0	9	Brown	16 10 0	10 16 0
11455	12	0	9	Green	21 0 0	14 2 0
11321	12	0	10	Ivory	19 5 0	12 12 0
10854	12	0	10	Olive	24 10 0	16 9 0
11403	12	0	10	Rose	19 5 0	12 12 0
11404	12	0	10	Dark Green	19 5 0	12 12 0
11754	12	0	10	Green	24 10 0	16 9 0
11415	13	0	10	Blue	20 17 6	13 13 0
11238	13	6	10	Dark Blue	22 17 6	15 2 6
11383	13	6	10	Green	23 5 0	15 7 0
11700	13	6	10	Brown	23 5 0	15 7 0
11742	13	6	10	Rose	27 11 6	18 10 6
11523	13	6	12	Green	24 15 0	16 4 0
11670	13	6	12	Blue	31 10 0	21 3 0
11258	15	0	12	Red	27 10 0	18 0 0
11419	15	0	12	Blue	27 10 0	18 0 0
10784	15	0	12	Green	27 10 0	18 0 0
11341	15	0	12	Sage	27 10 0	18 0 0
10754	15	0	12	Red	27 10 0	18 0 0
11257	15	0	12	Green	27 10 0	18 0 0
11506	16	0	12	Blue	29 7 0	19 4 0
11649	16	6	12	Green	30 5 0	19 16 0
11353	16	6	12	Red	30 5 0	19 16 0
11416	16	6	12	Brown	30 5 0	19 16 0
11705	16	6	12	Rose	31 10 6	20 12 6
11556	16	6	13	Fawn	32 15 6	21 9 0

o. 29. SEAMLESS WILTON.

elicate tone upon tone effects, blue, rose and grey, also with a plain centre line border. A few only of these are in the Sale, all of which are being red at less than the cost of production.

ft. in.	Usual price	Reduced to	ft. in.	Usual price	Reduced to
6 0 ..	£2 5 0	£1 10 0	12 0	9 0 ..	£4 10 0
9 0 ..	3 19 0	2 12 6			

Usual price Reduced to
Rugs to match above carpet, 5 ft. 4 in. x 3 ft. 0 in. 13/6 9/11

Lot No. 30. A FEW LARGE AND EXCEPTIONAL C...	
being sold as follows:—	
Seamless Axminster, fine quality rich green ground and border. This carpet was made for a special order and is being sold a very great bargain. Size 29 ft. 9 in. x 19 ft. 10 in.	Usual price £63 10 0
Plain Axminster, rich grey ground. Size 25 ft. x 12 ft.	16 13 6
Plain Axminster, rose ground. Size 29 ft. x 14 ft.	22 11 6
Plain Green Axminster. Size 13 ft. x 12 ft. ...	8 13 6
Real Savonnière, exceedingly fine quality, ivory ground, delicate rose du Barri, greens and blues in the border. Size 15 ft. 10 in. x 11 ft. 7 in. ...	148 0 0
Real Savonnière, exceedingly fine quality, ivory ground, with delicate trellis design, Louis XVI. Size 14 ft. 9 in. x 11 ft. 6 in.	136 10 0
Fine Austrian Hand-tuft, delicate green ground, ivory border. Size 21 ft. 6 in. x 10 ft. 9 in. ...	59 10 0
Fine Aubusson Carpet, Louis XVI, design, charming delicate shades throughout, unusually fine in quality. Size 15 ft. 8 in. x 11 ft. 9 in. ...	82 10 0
Fine Aubusson, Louis XV, design. This is a charming design, with a beautiful rose du Barri ground, exceedingly fine in texture. Size 18 ft. 10 in. x 14 ft. 9 in.	116 0 0

Lot No. 31. AUSTRIAN CARPETS, hand made.

The carpets in this lot are model pieces that we make as specimens of commencement of every year. They are unusually fine in texture, and colourings are charming, and they are all perfect in every respect except that some of them are slightly soiled. As indicated below, very great reduction in the price.

14293	Rich blue, 15 ft. x 12 ft. ...	... ...	Usual price £42 10 0
Very subdued green ground, brown border 16 ft. 6 in. x 12 ft.	... ... ...	Usual price £27 10 0	
13720	Delicate mauve ground 16 ft. x 12 ft. 6 in. ...	... ...	Usual price £36 10 0
14275	Ivory ground, delicate rose du Barri, greys and greens 16 ft. 6 in. x 12 ft. 6 in. ...	... ...	Usual price £36 2 6
13947	Shades of brown 16 ft. 6 in. x 12 ft. 9 in. ...	... ...	Usual price £42 10 0
2/9719	Delicate grey ground 17 ft. x 12 ft. 9 in. ...	... ...	Usual price £36 10 0
Rich red ground, rich red border 21 ft. 2 in. x 15 ft. ...	... ...	Usual price £42 10 0	

Nota Bene.

In addition to all the Carpets specified throughout these pages, hundreds of other equally advantageous bargains are on view in the Showrooms.

It is through the cumulative effect of 20 years' continuous growth, with its unique record of

More than a Million satisfied Customers

Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to purchase High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.



SEAMLESS AXMINSTER, at an actual reduction of 2/- per sq. yd.
All the Carpets being sold in this lot are guaranteed to be the regular standard
manufactured only by the best and most reliable manufacturers.

The variety of designs and colourings in addition to the one illustrated above. They
are very respect, and are all being sold at 2/- per square yard below the price they are
throughout the kingdom. Sizes and prices as follows:—

		Regular	Reduced
ft. in.	ft. in.	price	to
6 0 x 6 0	ft. 12	£1 4 0	
7 6 x 6 0	0 2 0	0 1 10 0	
9 0 x 6 0	0 2 8	0 1 16 0	
9 0 x 7 6	3 0	0 2 5 0	
9 0 x 9 0	3 12	0 2 14 0	
10 6 x 7 6	3 10	0 2 12 6	
10 6 x 9 0	0 4 4	0 3 3 0	
10 6 x 10 6	4 18	0 3 13 6	
12 0 x 9 0	0 4 16	0 3 12 0	
12 0 x 10 6	5 12	0 4 4 0	
12 0 x 12 0	0 5 8	0 4 16 0	
13 6 x 6 0	0 3 12	0 2 14 0	
13 6 x 7 6	4 10	0 3 7 6	
13 6 x 9 0	0 5 8	0 4 1 0	
13 6 x 10 6	6 6	0 4 14 6	
13 6 x 12 0	0 7 4	0 5 8 0	
15 0 x 7 6	5 0	0 3 15 0	
15 0 x 9 0	0 6 0	0 4 10 0	
15 0 x 10 6	7 0	0 5 5 0	
15 0 x 12 0	0 8 0	0 6 0 0	
16 6 x 9 0	0 6 12	0 4 19 0	
16 6 x 13 0	6 0 18	0 7 8 6	
16 6 x 15 0	11 0	0 8 5 0	
18 0 x 9 0	0 7 4	0 5 8 0	
18 0 x 12 0	0 0 12	0 7 4 0	
18 0 x 13 0	6 10 16	0 8 2 0	
18 0 x 15 0	0 12 0	0 9 0 0	
19 6 x 13 0	6 11 14	0 8 15 6	

SEAMLESS AXMINSTER, at a reduction of 4/- per square yard.
and make as illustration A, but being an old pattern, we are selling them at
flaws:—

		Regular	Reduced
ft. in.	ft. in.	price	to
4 0 x 2 2 0	0 6 4 10 0	£2 5 0	
4 0 x 2 9 0	0 5 8 0	0 2 14 0	
4 0 x 2 16 0	0 6 6 0	0 5 3 0	
13 6 x 7 6	4 10 0	£2 5 0	
13 6 x 9 0	0 5 8 0	0 2 14 0	
13 6 x 10 6	6 6 0	0 5 3 0	
13 6 x 12 0	6 7 0	0 3 10 0	
13 6 x 14 0	0 8 0	0 4 0 0	



Lot C. FINEST QUALITY WILTON, at a reduction of 2/- per

All Wiltons included in this lot are of the finest quality British manufacture. They are
pure worsted only, and are strongly recommended to withstand continuous hard wear
a large variety of designs and colourings in addition to the one here illustrated.

Wilton Filling, 27 in. wide	Usually 7/6 yard	Reduced to 5/6
Wilton Stair Carpeting, 27 in. wide	7/6 "	5/6 "



Lot D. SEAMLESS AXMINSTER, at a reduction of 3/9 per square

This is an exceedingly fine quality carpet, specially recommended to withstand incase
wear. The same design is in stock with a rose ground. Sizes and prices as follows:—

		Regular	Reduced
ft. in.	ft. in.	price	to
10 6 x 7 6	5 7 0	£3 14 6	
10 6 x 9 0	0 6 9 0	0 4 9 6	
10 6 x 10 6	7 10 0	0 5 4 6	
12 0 x 9 0	0 7 7 0	0 5 2 0	
12 0 x 10 6	6 11 14	0 6 19 0	
13 6 x 10 6	6 11 14	0 6 18 0	
13 6 x 12 0	0 11 0	0 5 15 0	
15 0 x 10 6	6 10 16	0 6 10 0	

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MALABA and INDIAN CARPETS, at a reduction of 4/- in the £.
sets here offered are of fine quality Malaba and Indian. The former are delicate and
subtly in colouring; the Indian being more crude in colouring. They are all closely woven,
and will give every satisfaction in wear. Sizes and prices as follows:-

Regular	Reduced	Regular	Reduced	Regular	Reduced
in. price	to	ft. in. ft. in. price	to	ft. in. ft. in. price	to
3 £1 12 6	5 5 6	II 11x10 0 £7 6	0 £5 17 0	14 9x9 4 £5 10 6	£5 12 6
2 1 7 0	0 1 9 6	II 11x10 3 6 4 6	4 13 6	14 11x13 6 10 6	8 4 0
3 1 13 6	1 10 6	11 7x7 2 2 4 7 6	3 9 6	14 11x12 4 9 8 6	7 10 0
1 1 17 6	1 9 6	11 7x7 3 4 4 8 6	5 9 0	14 9x10 4 7 16 6	6 4 6
2 2 2 0	1 13 0	11 7x7 4 9 5 10 6	0 4 7 0	14 10x12 1 9 3 6	7 6 0
1 1 16 6	1 9 0	11 7x7 4 4 4 7 6	3 9 6	14 0x11 0 7 17 6	6 5 6
1 1 2 2 0	1 13 0	11 5x7 1 4 4 0 3 6	7 6	14 2x10 2 7 7 0	5 17 6
1 2 15 0	2 3 6	12 1x9 2 5 12 6	4 9 6	15 11x9 4 7 12 0	6 11 0
2 2 15 6	2 3 6	12 1x9 0 5 12 6	4 9 0	15 11x9 9 10 7 19 6	6 18 0
3 4 2 6	5 5 6	12 10x9 5 6 3 6	6 4 18 6	15 8x11 1 8 18 0	7 2 0
2 1 2 5 6	2 4 0	12 1x7 2 4 8 6	3 10 6	15 7x10 1 7 19 6	6 8 0
11 2 13 6	2 2 6	12 1x9 3 5 14 6	4 11 0	15 3x12 2 9 8 6	7 11 6
3 4 2 6	5 5 6	12 0x9 4 5 15 6	4 11 6	15 1x11 3 8 14 6	6 18 6
3 4 3 6	5 6 6	12 11x10 3 6 15 6	5 8 0	15 0x9 2 6 19 6	5 12 0
0 2 15 6	2 3 6	12 6x10 3 6 11 6	5 4 6	15 7x12 0 9 10 0	7 12 6
2 1 2 3 6	2 2 6	12 7x10 0 6 9 0	5 3 0	15 0x8 1 6 4 6	4 13 0
1 2 3 3 0	1 14 0	13 11x10 0 6 12 6	5 5 6	15 9x11 2 8 18 6	7 5 6
3 2 2 7 0	1 17 0	12 0x10 2 6 4 6	4 13 6	15 3x12 2 10 6	6 8 0
3 2 6 6	1 16 6	12 0x12 2 7 10 0	5 19 0	15 3x10 3 7 19 6	6 7 6
1 2 16 6	2 4 6	12 5x8 5 5 10 0	4 7 6	15 1x12 0 9 10 0	7 11 0
2 3 11 6	2 16 6	12 7x9 4 6 3 6	4 18 0	15 5x12 3 9 18 6	7 17 6
0 2 16 0	2 4 6	12 8x9 3 6 3 0	4 18 0	15 7x12 2 10 0	7 18 0
0 2 15 6	2 3 6	12 9x9 4 6 4 6	4 19 6	15 6x12 3 10 0	7 18 0
8 3 12 6	2 17 0	12 6x9 3 6 2 0	4 16 6	15 6x12 5 10 2 6	8 11 0
3 2 5 6	1 15 0	12 4x8 6 5 10 0	4 7 6	15 5x9 5 7 18 6	6 6 0
9 2 9 6	1 19 6	12 8x9 5 6 4 6	4 19 6	15 7x9 0 7 12 0	6 6 0
5 4 6 6	3 8 6	12 6x8 5 5 10 6	4 8 0	16 2x12 5 10 4 6	8 3 6
3 4 3 0	3 6 0	12 6x9 1 5 10 6	4 15 0	16 1x11 5 10 4 6	7 10 0
2 2 17 6	2 5 6	12 3x9 4 6 6 0	4 15 6	16 4x10 1 8 8 6	6 14 6
5 3 2 6	2 9 6	12 5x8 4 5 8 6	4 6 6	16 9x9 1 7 16 6	6 4 0
3 3 2 0	2 8 0	12 4x8 5 5 8 6	4 6 6	16 7x9 3 7 17 6	6 5 0
4 4 12 6	3 13 6	12 3x9 3 5 3 6	4 2 0	16 11x11 3 9 14 6	7 15 0
2 2 18 6	2 6 6	12 6x9 6 6 4 6	4 19 0	17 1x9 4 8 3 6	6 10 0
3 3 3 0	2 9 0	12 7x8 5 5 12 6	4 9 0	17 11x12 2 12 2 0	9 12 6
4 3 3 6	2 9 6	13 11x7 0 4 19 6	3 19 6	17 0x10 10 9 8 6	7 10 6
2 2 19 6	2 7 6	13 2x6 2 5 8 6	3 6 6	18 0x13 5 12 8 6	9 17 0
2 3 13 6	2 18 6	13 0x10 2 6 15 6	5 8 0	18 11x14 4 13 17 6	11 1 0
3 4 16 0	3 16 0	13 0x10 0 6 12 6	5 6 0	18 10x12 1 11 12 6	9 5 6
1 4 12 6	3 13 6	13 10x10 0 7 16 6	8 4 0	18 0x14 4 13 4 6	10 10 6
3 4 14 6	3 15 6	13 0x10 1 6 13 6	5 7 0	19 2x14 5 14 2 6	6 11 5
2 4 12 6	3 14 0	13 6x11 1 7 13 6	6 2 0	19 8x13 4 13 11 6	10 14 0
0 4 2 6	3 5 6	13 2x8 2 5 2 11 6	4 8 0	19 1x13 4 12 18 6	6 10 7 6
0 5 2 6	4 1 6	13 7x9 4 5 6 11 6	5 3 6	21 0x12 4 13 2 6	10 9 0
2 2 17 6	2 6 0	13 5x9 3 6 11 6	5 3 6	21 7x15 5 16 16 0	13 15 6
5 3 19 6	3 3 6	13 7x9 3 6 13 6	5 5 0	21 2x10 2 17 5 0	13 15 6
5 2 6 2	4 2 0	14 0x9 10 6 16 6	5 11 0	22 0x16 0 17 6 0	14 3 6
1 3 15 6	3 0 0	14 8x7 4 5 11 6	4 8 0	22 4x16 0 17 6 0	14 15 6
2 5 10 0	4 7 6	14 10x7 1 11 6	2 0 4 16 0	22 0x15 4 17 2 6	13 12 0
5 2 8 6	4 6 6	14 3x8 1 5 18 6	4 14 0	23 7x14 0 16 12 6	16 13 6
5 5 14 6	4 11 6	14 10x8 2 6 4 6	4 19 0	23 3x15 10 18 11 6	14 16 6
1 5 10 0	4 8 0	14 9x12 0 9 2 6	7 4 6	24 4x14 3 17 2 6	16 13 6
3 5 12 6	4 9 6	14 10x10 2 7 14 6	6 3 0	24 6x14 2 17 13 6	14 14 6
1 2 17 6	2 6 0	14 0x10 3 7 7 0	5 17 0	25 0x15 2 19 2 6	15 5 6

At the time of going to press all the above specified Carpets are
actually in stock.

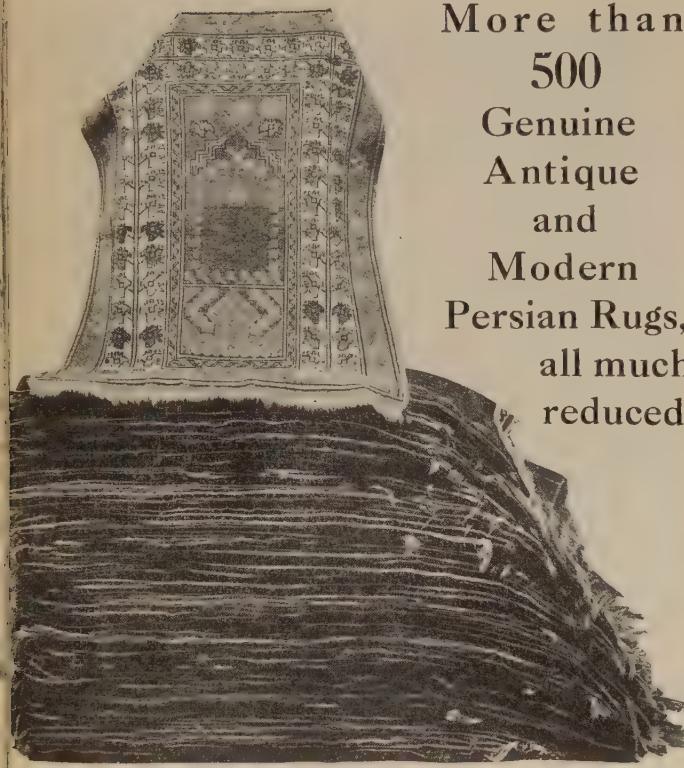
Lot F. TURKEY CARPETS, at a reduction of 22½% off lowest competitive price.
All the carpets included in this lot are antique and fancy colourings; they are without
the finest quality. There is a large and varied selection of designs and colourings
prices as follows:-

Regular	Reduced	Regular	Reduced	Regular	Reduced
ft. in. ft. in. price	to	ft. in. ft. in. price	to	ft. in. ft. in. price	to
5 11x10 5 8 3	5 6	£2 10 6	£1 17 6	11 10x10 0 £1 11 2	£1 17 6
5 4x4 2 11 2	6	1 19 6	8 16 0	11 11x9 10 11 8	8 16 0
5 9x5 2 2 17 6	6	2 4 6	1 19 6	11 9x7 11 9	1 19 6
5 7x4 4 7 2 18 6	6	2 5 6	1 15 0	11 8x10 0 11 7	8 15 0
6 0x5 11 3 9 6	6	2 13 6	1 11 0	11 9x9 2 10 9	8 1 6
7 0x7 10 5 17 0	6	4 11 0	1 11 0	11 6x7 10 8 15 6	1 15 6
7 1x5 3 3 12 6	6	2 16 0	1 11 0	11 6x4 10 3 16 6	1 13 6
7 6x4 10 3 16 6	6	2 14 6	1 11 0	11 5x10 0 5 11 6	1 11 6
7 10x7 8 5 17 0	6	4 10 0	1 11 0	11 5x8 1 6 11 6	1 11 6
7 3x11 6 11 6	6	3 15 6	1 11 0	11 9x9 2 9 15 6	1 11 6
7 11x6 1 4 13 0	6	3 12 6	1 11 0	11 6x9 10 11 12 0	8 19 0
7 11x5 2 3 19 0	6	3 10 0	1 11 0	11 6x9 1 5 11 6	8 15 6
7 8x7 8 5 14 6	6	4 8 6	1 11 0	11 6x9 0 10 10 0	7 15 6
7 3x10 6 14 6	6	3 14 6	1 11 0	11 8x9 10 7 16 6	8 0 0
8 11x9 0 7 16 6	6	6 0 6	1 11 0	11 8x8 1 6 11 6	8 1 6
8 8x9 8 11 7 16 6	6	5 16 0	1 11 0	11 8x9 8 1 6 11 6	7 11 6
8 9x9 0 5 2 6 6	6	3 19 0	1 11 0	11 5x9 2 10 3 0	7 17 0
8 8x8 10 7 16 6	6	3 10 0	1 11 0	11 7x9 1 10 4 6	7 18 0
8 1x8 1 6 7 16 6	6	4 18 0	1 11 0	11 10x7 10 9 0 0 0	6 19 0
8 9x8 10 5 2 6 6	6	5 15 0	1 11 0	11 8x9 10 5 3 6	4 14 6
8 9x7 9 6 12 6	6	5 2 0	1 11 0	12 0x5 3 6 2 6 6	8 11 6
8 9x7 2 7 11 6	6	5 4 0	1 11 0	12 0x10 0 12 9 6	9 12 6
9 0x7 7 6 13 6	6	5 2 6	1 11 0	12 0x12 10 15 19 6	12 7 0
9 0x2 7 6 13 6	6	5 2 6	1 11 0	12 0x12 8 15 16 0	12 4 0
9 0x8 10 5 9 5 6	6	7 2 6	1 11 0	12 9x8 1 11 1 6	8 10 6
9 8x8 0 7 10 6	6	5 16 0	1 11 0	12 11x12 2 14 1 6	10 16 0
9 3x9 0 2 8 5 6	6	6 7 6	1 11 0	12 11x13 3 15 4	11 15 0
9 3x8 9 1 2 8 5 6	6	6 7 6	1 11 0	12 11x14 1 15 6	11 7 6
9 5x7 9 7 2 8 0	6	5 9 6	1 11 0	12 11x15 1 14 1 6	12 6 0
9 2x9 1 9 8 1 6 6	6	5 5 0	1 11 0	12 11x16 1 14 1 6	12 5 0
9 3x7 0 6 6 6 0	6	4 17 6	1 11 0	12 11x17 1 14 1 6	12 4 0
9 8x8 0 8 9 6 6 0	6	6 10 6	1 11 0	12 10x12 9 10 13 4	6 10 4
9 7x6 8 6 8 4 6	6	4 16 0	1 11 0	12 10x13 3 14 6	6 11 6
10 11 8 0 8 9 6 6	6	6 11 0	1 11 0	12 11x14 3 15 4	11 15 0
10 3x10 0 9 19 6	6	7 14 0	1 11 0	12 11x15 1 14 1 6	11 8 6
10 2x9 1 9 15 6	6	7 11 6	1 11 0	12 11x16 1 14 1 6	11 7 6
10 0x9 6 6 6 6 6	6	5 1 6	1 11 0	12 11x17 1 14 1 6	11 6 6
10 2x9 2 9 1 6 6	6	7 0 0	1 11 0	12 11x18 1 14 1 6	11 5 6
10 9x9 4 9 15 6	6	7 10 6	1 11 0	12 11x19 1 14 1 6	11 4 6
10 0x6 6 6 5 17 0	6	4 10 0	1 11 0	12 11x20 1 14 1 6	11 3 6
10 8x7 4 7 12 6	6	5 17 6	1 11 0	12 11x21 1 14 1 6	11 2 6
10 0x9 1 8 17 6	6	6 16 6	1 11 0	12 11x22 1 14 1 6	11 1 6
10 4x7 6 7 10 6	6	5 16 6	1 11 0	12 11x23 1 14 1 6	11 0 6
10 1x10 0 9 16 6	6	7 11 6	1 11 0	12 11x24 1 14 1 6	10 9 0
11 1x9 1 9 15 6	6	7 11 0	1 11 0	12 11x25 1 14 1 6	10 8 0
11 1x10 0 7 14 6	6	6 11 0	1 11 0	12 11x26 1 14 1 6	10 7 0
11 1x11 0 7 14 6	6	6 11 0	1 11 0	12 11x27 1 14 1 6	10 6 0
11 1x12 0 7 14 6	6	6 11 0	1 11 0	12 11x28 1 14 1 6	10 5 0
11 1x13 0 7 14 6	6	6 11 0	1 11 0	12 11x29 1 14 1 6	10 4 0
11 1x14 0 7 14 6	6	6 11 0	1 11 0	12 11x30 1 14 1 6	10 3 0
11 1x15 0 7 14 6	6	6 11 0	1 11 0	12 11x31 1 14 1 6	10 2 0
11 1x16 0 7 14 6	6	6 11 0	1 11 0	12 11x32 1 14 1 6	10 1 0
11 1x17 0 7 14 6	6	6 11 0	1 11 0	12 11x33 1 14 1 6	10 0 0
11 1x18 0 7 14 6	6	6 11 0	1 11 0	12 11x34 1 14 1 6	9 9 0
11 1x19 0 7 14 6	6	6 11 0	1 11 0	12 11x35 1 14 1 6	9 8 0
11 1x20 0 7 14 6	6	6 11 0	1 11 0	12 11x36 1 14 1 6	9 7 0
11 1x21 0 7 14 6	6	6 11 0	1 11 0	12 11x37 1 14 1 6	9 6 0
11 1x22 0 7 14 6	6	6 11 0	1 11 0	12 11x38 1 14 1 6	9 5 0
11 1x23 0 7 14 6	6	6 11 0	1 11 0	12 11x39 1 14 1 6	9 4 0
11 1x24 0 7 14 6	6	6 11 0	1 11 0	12 11x40 1 14 1 6	9 3 0
11 1x25 0 7 14 6	6	6 11 0	1 11 0	12 11x41 1 14 1 6	9 2 0
11 1x26 0 7 14 6	6	6 11 0	1 11 0	12 11x42 1 14 1 6	9 1 0
11 1x27 0 7 14 6	6	6 11 0	1 11 0	12 11x43 1 14 1 6	9 0 0
11 1x28 0 7 14 6	6	6 11 0	1 11 0	12 11x44 1 14 1 6	8 9 0
11 1x29 0 7 14 6	6	6 11 0	1 11 0	12 11x45 1 14 1 6	8 8 0
11 1x30 0 7 14 6	6	6 11 0	1 11 0	12 11x46 1 14 1 6	8 7 0
11 1x31 0 7 14 6	6	6 11 0	1 11 0	12 11x47 1 14 1 6	8 6 0
11 1x32 0 7 14 6	6	6 11 0	1 11 0	12 11x48 1 14 1 6	8 5 0
11 1x33 0 7 14 6	6	6 11 0	1 11 0	12 11x49 1 14 1 6	8 4 0
11 1x34 0 7 14 6	6	6 11 0	1 11 0	12 11x50 1 14 1 6	8 3 0
11 1x35 0 7 14 6	6	6 11 0	1 11 0	12 1	

"The Fascination of Supreme Value"

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More than
500
Genuine
Antique
and
Modern
Persian Rugs,
all much
reduced.



O. 43. ANTIQUE AND MODERN PERSIAN RUGS.

Over 500 of these are being sold. There are a few exceptionally rare old pieces that would be appreciated by collectors and admirers of unusually rare specimens. Every Persian rug we have in stock is reduced in price. We append sizes and prices as an indication of the remarkable value offered.

Usual	Reduced	Usual	Reduced	Usual	Reduced
ft. in.	price	ft. in.	ft. in.	ft. in.	ft. in.
2 11 £5 10 0	£4 2 6	4 1x 3 2 £5 10 0	£4 2 6	6 1x 3 3 £3 15 0	£2 2 6
3 4 7 6 3 5 6	2 16 6	4 5x 2 7 1 6 6	1 6 6	7 4x 3 10 8 10 0	6 7 6
2 10 3 15 0	2 16 6	5 1x 3 10 4 18 6	3 14 0	7 6x 3 2 3 8 6	2 11 6
3 11 4 18 6 3 14 0	5 0x 3 4 2 9 6	1 16 6	7 10x 3 10 4 16 6	3 12 6	
4 5 2 18 6 2 4 0	5 4x 3 2 4 18 6	3 14 0	7 11x 3 2 3 3 0	2 7 6	
3 9 4 9 6 3 7 0	5 1x 3 8 5 17 6	4 8 6	8 1x 5 2 6 17 6	5 2 6	
3 11 4 12 6 3 9 6	6 3x 4 1 3 18 6	2 19 0	8 3x 3 7 4 9 6	3 7 6	
3 4 2 2 4 6 1 13 6	6 4x 4 4 9 10 0	7 2 6	8 7x 5 11 6 18 6	5 4 0	
3 0 1 12 6 1 4 6	6 0x 3 6 3 18 6	2 19 0	8 4x 4 2 7 10 0	5 12 6	
3 3 4 8 6 3 6 6			And many others.		

O. 44. ANTIQUE AND MODERN PERSIAN CARPETS.

The antique carpets that we possess have been reduced. A few of these are ancient indeed, and the colourings are pleasing and specially appropriate for placing in a room with genuine antique furniture. We appreciate inspection of these. Sizes and prices as follows:—

Usual	Reduced	Usual	Reduced	Usual	Reduced
ft. in.	price	ft. in.	ft. in.	ft. in.	ft. in.
5 11 £32 10 0	£26 0 0	13 0x 5 8 £21 10 0	£17 4 0	18 0x 7 3 £52 10 0	£42 0 0
5 2 34 10 0	27 10 0	13 5x 6 0 12 10 0	10 0 0	19 4x 7 7 16 10 0	15 4 0
5 0 14 10 0	12 0 0	14 1x 7 10 16 10 0	13 0 0	19 4x 10 4 38 10 0	30 0 0
6 4 26 10 0	21 4 0	15 10x 6 4 37 10 0	30 0 0	23 6x 7 4 37 10 0	30 0 0
5 6 16 10 0	13 0 0	16 2x 7 4 27 10 0	22 0 0		
6 1 12 16 0	10 0 0	16 4x 6 4 18 10 0	14 14 0		

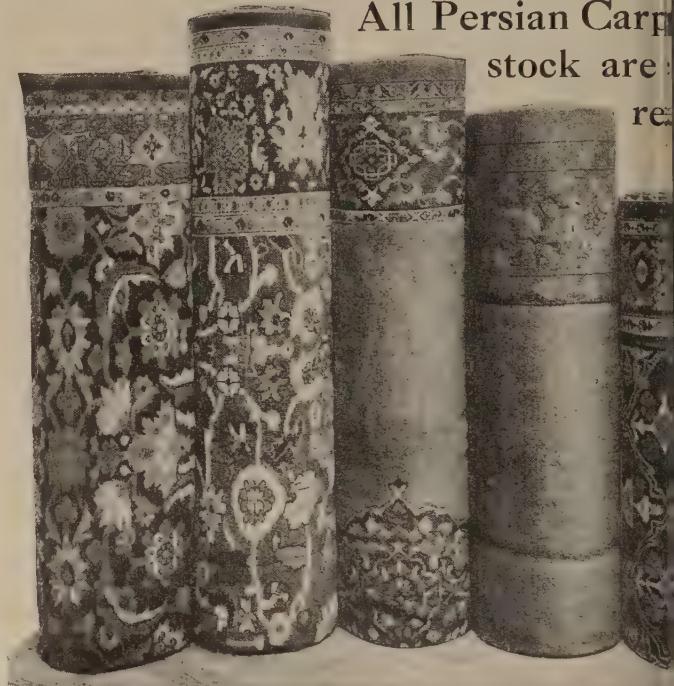
And many others.

O. 45. OLD AND MODERN PERSIAN STRIPS.

of these have been reduced. Sizes and prices as follows:—

Usual	Reduced	Usual	Reduced	Usual	Reduced
ft. in.	price	ft. in.	ft. in.	ft. in.	ft. in.
3 8 £7 10 0	£5 12 6	15 0x 3 3 £4 18 6	£3 18 6	18 4x 3 5 £7 10 0	£5 12 6
3 6 7 10 0	5 12 6	16 7x 3 8 5 10 0	4 2 6	18 6x 3 6 6 10 0	4 17 6
3 7 14 10 0	11 0 0	16 7x 3 4 16 10 0	12 7 6	19 4x 3 8 14 10 0	11 0 0
3 0 7 14 6	5 14 6	16 7x 3 7 6 10 0	4 17 6		

And many others.

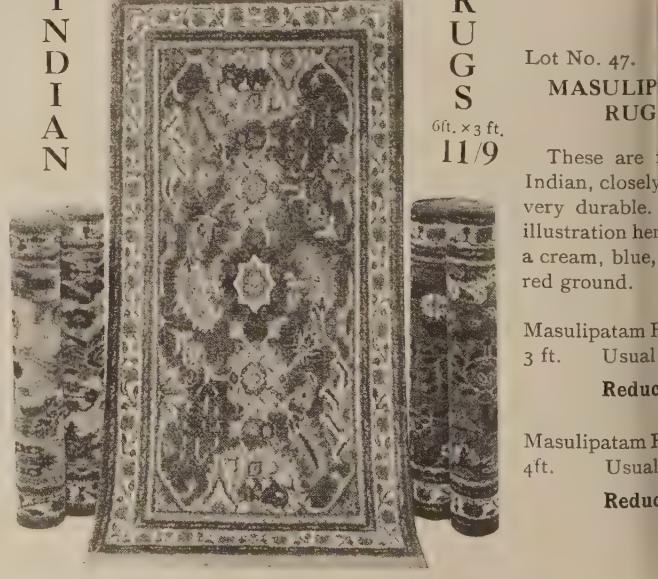


Lot No. 46. GENUINE PERSIAN CARPETS.

All the carpets that we have in stock have been reduced fully 20%. The usual rich Persian colourings; some of them are unusually fine. They are one of the most sought-after carpets where a carpet street-like wear is required. Sizes and prices as follows:—

Usual	Reduced	Usual	Reduced	Usual	Reduced
ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.
9 10x 4 10	£4 5	9 10x 8 8	£3 7 6	13 0x 8 4 10 10	£8 6 0
11 8x 8 9	15 0	11 11x 8 9 12	17 6	13 11x 8 9 12 17	10 10 0
11 11x 8 9 15 0	13 7 6	13 3x 8 9 12 17	6 9 6 6	13 4x 10 9 12 17	4 10 0
11 6x 8 8 12 5 0	9 14 0	13 4x 9 2 12 17	6 10 1 0	13 5x 10 9 12 17	1 21 6
12 7x 9 4 12 5 0	9 12 6	14 1x 10 3 13 18	0 11 1 0	18 2x 13 10 20 10	1 21 6
12 10x 8 3 10 18	6 13 6	14 5x 10 5 12 18	6 10 13 0	18 6x 10 4 31 10	1 20 6
12 8x 8 10 11 12	6 9 3 6	14 2x 10 9 15 17	6 12 10 0	18 8x 10 1 20 10	1 20 6
13 7x 10 1 13 5 0	10 9 6	15 4x 11 3 16 12	6 13 4 0	20 5x 10 1 20 10	1 20 6
13 10x 11 0 16 10	13 2 6	16 10x 17 2 33 17	6 26 18 0	22 0x 15 2 36 10	1 20 6
13 6x 9 0 15 2	6 11 16 6	16 9x 10 11 17 17	0 13 19 6	23 9x 17 2 44 10	1 20 6

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Lot No. 47.

MASULIPATAM
RUGS

6ft. x 3 ft.
11/9

These are
Indian, closely
very durable.
illustration here
a cream, blue,
red ground.

Masulipatam R
3 ft. Usual
Reduc

Masulipatam R
4ft. Usual
Reduc

It is through the cumulative effect of 20 years' continuous growth, with its unique record of

More than a Million satisfied Customers

Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to
High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

CHIKUGO G. MATS AND S.

Japanese matting,
variety of interesting
designs printed
on. There are a
others in addition
are illustrated.

Mats, etc.,
6 in. x 9 ft. o in.
ce Reduced to
11½d.

6 in. x 9 ft. o in.
ce Reduced to
6/-

6 in. x 9 ft. o in.
ce Reduced to
7/-

JAPANESE RUGS.

ite ground and blue design also white ground and green design.
Usual price Reduced to

Rugs, 6 ft. x 3 ft. 7/6 5/6



CHINESE RUGS.

These are typical quaint Chinese designs, thick and durable. Sizes as follows:—

	Usual price	Reduced to
Rugs, 3 ft. 11 in. x 2 ft. 1 in. 5/9 3/11		
5 ft. 5 in. x 2 ft. 8 in. 10/9 7/9		
5 ft. 11 in. x 3 ft. 2 in. 12/9 9/9		
6 ft. 0 in. x 3 ft. 0 in. 21/6 16/6		
6 ft. 0 in. x 3 ft. 1 in. 16/9 12/9		

DECCAN RUGS.

Usual price Reduced to
ugs, size about 5 ft. 9 in. x 3 ft. 0 in. ... 6/11 4/11

JAPANESE MATTING.

ven quality.
Matting, in pieces of 40 yds. x 1 yd. 39/6 per roll
half roll of 20 yds. 12.9 half roll

Lot No. 53. CHINESE MATTING.

A few rolls only.
Chinese Matting, 40 yds. x 1 yd.
Usual price Reduced to
30/- per roll 14/9 per roll

Lot No. 54. AXMINSTER STAIR CARPETING.

Best English make, as illustration herewith, and a number of other designs. Most of these have no filling carpet to match.

Axminster Stair Carpeting.
Usual price Reduced to
27 in. wide ... 4/3 yard. 2/7 yard.
Usual price Reduced to
22½ in. wide ... 4/- yard. 2/5 yard.
Usual price Reduced to
36 in. wide ... 6/11 yard. 4/9 yard.

11 0x 9 6 2 3 6 1 12 9

11 0x 9 6 2 3 6 1 11 3

10 6x 10 6 2 3 6 1 12 9

10 6x 10 6 2 3 6 1 11 3

10 6x 10 6 2 3 6 1 12 9

10 6x 10 6 2 3 6 1 11 3

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15,000 yards of LINOLEUMS



No. 58. LINOLEUMS.

	Usual price	Reduced to
11½d. sq. yard.	8½d. sq. yard.	
1/4d. “	1/0½ “	
1/5½ “	1/2 “	
2/4 “	1/6½ “	
3/3 “	2/6 “	
3/10 “	3/- “	

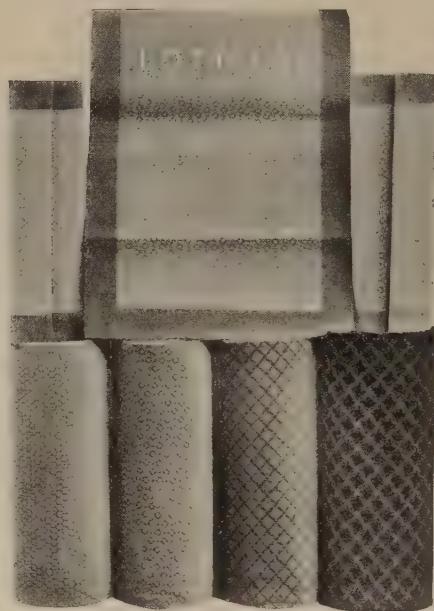
No. 59. CORK CARPET.

Quite plain, in shades of blue, natural, brown and green.
Usual price

	Usual price	Reduced to
1/8½ sq. yard.	1/4 sq. yard.	
1/9½ “	1/5 “	
1/9½ “	1/5 “	
2/8 “	2/1 “	
2/10 “	2/3 “	
2/10 “	2/3 “	
3/7 “	2/11 “	
3/9 “	3/1 “	
3/9 “	3/1 “	

No. 60. LINOLEUM, quite plain.

	Usual price	Reduced to
1/10 sq. yard.	1/4 sq. yard.	
1/11 “	1/5 “	
1/11 “	1/5 “	
2/6 “	2/0 “	
2/7 “	2/1 “	
2/7 “	2/1 “	
2/11 “	2/4½ “	
3/0 “	2/5½ “	
3/- “	2/5½ “	



Lot No. 62. HAMPTONS' OLD ENGLISH CARPET is all

There is a variety of designs and colours. They are suitable for wear only, and are all being cleared at less than they cost to make, as

Usual	Reduced	Usual	Reduced	Usual	Reduced
ft. in. ft. in. price to		ft. in. ft. in. price to		ft. in. ft. in. price to	
9 0 x 7 6 6 18 9	£0 14 0	12 0 x 10 6 1 15 0	£1 6 3	14 6 x 9 0 1 18 9	£1 6 3
9 0 x 9 0 1 2 6	0 17 0	12 0 x 12 0 2 0 0 0	1 10 0	15 0 x 12 0 2 0 0	1 10 0
10 6 x 9 0 1 6 3	0 19 9	13 6 x 10 6 1 19 6	1 9 6	16 6 x 12 0 2 5 0	1 13 9
10 6 x 10 6 1 10 9	1 3 0	13 6 x 12 0 2 5 0	1 13 9	18 0 x 12 0 3 1 0	1 13 9
12 0 x 9 0 1 10 0	1 2 6				

Lot No. 63. ST. JAMES'S RUGS.

The same quality as Lot No. 56 on page 21.

Usual price
6 ft. 0 in. x 3 ft. 0 in. 9/11 each.
4 ft. 6 in. x 2 ft. 3 in. 5/9 ..

Reduced to
4/11 each.
2/9 ..

Lot No. 64. PLAIN DAMASK.

Three ply in shades of grey, red, green and blue. A limited quantity sold. This is a very durable fabric, and is made very similar to the

Kidderminster. It is being sold remarkably cheap as follows:

All Wool Damask, Three-ply, 36 in. wide	Usual price.
” ” ” 27½ ”	3/9 ..
” ” ” 22½ ”	3/- ..
” ” ” 18 ”	2/6 ..

Lot No. 65. KALMUC, all Wool.

A limited quantity only with line border in shades of red, green and blue.
Usual price

27 in. wide 2/6 per yard. 1/

Lot No. 66. REMNANTS OF STAIR CARPETING (various)

Axminster Stair Carpeting 19½ yds. x 27 in. wide	Usual price
” ” ” 12 yds. x 27 in. wide	£4 4 0
” ” ” 11 yds. x 27 in. wide	2 11 0
” ” ” 10 yds. x 27 in. wide	2 6 9
” ” ” 9½ yds. x 27 in. wide	2 2 6
” ” ” 6½ yds. x 27 in. wide	1 6 6
” ” ” 9½ yds. x 36 in. wide	3 7 6
” ” ” 12 yds. x 36 in. wide	4 3 0

Wilton Stair Carpeting, finest quality.

Wilton Stair Carpeting, 10½ yds. x 27 in. wide	£3 11 0
” ” ” 8½ yds. x 27 in. wide	2 17 0
” ” ” 6½ yds. x 27 in. wide	5 0 0
” ” ” 16½ yds. x 36 in. wide	8 16 0

It is through the cumulative effect of 20 years' continuous growth, with its unique record of

More than a Million satisfied Customers

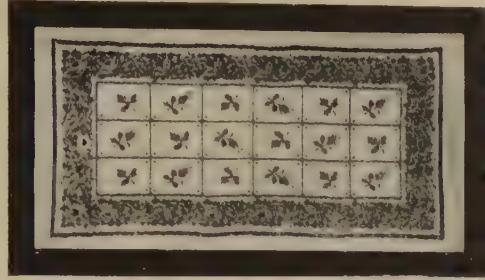
Hamptons' Great January Sale has come to be universally recognised as **THE ANNUAL OPPORTUNITY** to buy High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

BATH RUG,

tion herewith.

border and
sign, in colours
greens on a
nd; fine close-
quality.

4 ft. 0 in. x
n.
usual price 6/11
duced to 4/11



FUR RUGS.

ity. All the rugs we have in stock, including :—

A fine tiger mounted upon grizzly bear.

A fine leopard mounted upon grizzly bear.

A fine grizzly bear mounted upon grizzly bear.

Plain Polar bear, and a variety of others.

g has been considerably reduced. These are an exceptionally

Lot No. 67.

WOOL RUGS AND MATS.

quality, black and natural colour. All those in stock, without
are reduced.

SECOND-HAND CARPETS (various), at HALF PRICE.

Size	21 ft. 9 in. x 19 ft. 3 in.	Reduced to
12 ft. 9 in. x 12 ft. 0 in.	£22 9 6	£11 4 9
8 6 9	4 3 4	
20 19 3	10 9 6	
15 18 7	7 19 3	
6 18 0	3 9 0	
9 17 0	4 18 6	
4 18 0	2 9 0	
6 18 6	3 4 3	
6 0 0	3 0 0	
7 10 0	3 15 0	
8 8 9	4 4 4	
9 7 6	4 18 9	
12 7 6	6 3 9	

AXMINSTER

RS, as illustration

elling a few odd
Axminster Borders.
all English make,
are offering them
separately, as we
are filling to match.
ould be useful for
cases or to cut up
the rugs for institu-
titals, convalescent
boarding houses.

Border, 18 in.

price 3/9 per yard
ed to 1/9 per yard

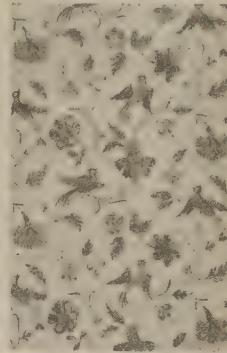


GLAZED CHINTZES LESS THAN HALF PRICE

We do not send patterns, but will supply any
from 1 yard on receipt of remittance, including post



K1 2,500 yds. 31-in.
Glazed Chintz, old
English design and
usual chintz colours.
Usual price 1/42 yard.
Sale price 4/1d. ..



K2 1,250 yds. 31-in.
Glazed Chintz, quaint
old Queen Anne de-
sign, pretty chintz
colours.
Usual price 1/61 yard.
Sale price 4/1d. ..



K3 955 yds.
Block-pr
Glazed Chintz
lightful desi
pink roses
Usual price 1/9
Sale price 6/1d.



K4 1,900 yds. 31-in.
Glazed Chintz, large
wisteria design, in
natural mauve
colours.
Usual price 1/91 yard.
Sale price 6/1d. ..



K5 1,450 yds. 31-in.
Glazed Chintz, well
covered, dahlia de-
sign, in rich chintz
colours.
Usual price 1,11 1/2 yard.
Sale price 8/1d. ..



K6 1,250 yds.
Glazed Chintz
basket design
and fruit.
Usual price 2/1d.
Sale price 10/1d.



K7 950 yds. 31-in.
Glazed Chintz, tropi-
cal palm tree, with
red peonies.
Usual price 1/11 1/2 yard.
Sale price 11/1d. ..



K8 1,130 yds. 31-in.
Glazed Chintz, large
hydrangea design,
with the natural pink
or mauve shades
predominating.
Usual price 2,34 1/2 yard.
Sale price 10/1d. ..



K9 860 yds.
Glazed Chintz
handsome de-
floral tree and
Usual price 2/1d.
Sale price 1/2d.

In addition to above we shall offer over 2,000 pieces of Chintz
200 different designs at equally reduced prices.

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MARKABLE BARGAINS in 31-in. CRETONNES

NOTE.—We do not send patterns of Sale Cretonnes, but we supply any length from 1 yard on receipt of remittance, including postage.



4,000 yds. 31-in.
tonne, small
Anne design,
chintz colours
ream or coloured
inds.
price $1/0\frac{1}{2}$ yard.
price 4d. ..



K15 2,750 yds. 31-in.
Cretonne, dainty re-
versible, small all-
over design, with pink
or blue predominat-
ing.
Usual price $1/0\frac{1}{2}$ yard.
Sale price 4d. ..



K16 3,250 yds. 31-in.
Cretonne, with small
floral stripe, in as-
sorted dainty chintz
colours.
Usual price $1/0\frac{1}{2}$ yard.
Sale price 5d. ..



4,750 yds. 31-in.
tonne, handsome
Indian design,
different effects
refined Persian
ours.
price $1/2\frac{1}{2}$ yard.
price 4d. ..



K18 1,225 yds. 31-in.
Cretonne, large pe-
acock and tree design,
with blue and green
colouring on cream
ground.
Usual price $1/1\frac{1}{2}$ yard.
Sale price 6d. ..



K19 2,900 yds. 31-in.
Cretonne, beautiful
design of poppies and
roses, etc., on cream,
green, or blue
grounds.
Usual price $1/1\frac{1}{2}$ yard.
Sale price 8d. ..



3,740 yds. 31-in.
tonne, handsome
point needle-
work design, on
black, or green
ounds.
price $2/3\frac{1}{2}$ yard.
price 10d. ..



K21 2,900 yds. 31-in.
Cretonne, large de-
sign of peacock in rich
chintz colours, with
mauve or pink pre-
dominating.
Usual price $2/3\frac{1}{2}$ yard.
Sale price 11d. ..

In addition to above we are offering 300 different designs in 31-in. Cretonnes, including many of the new fashionable black ground designs equal to above in good value.

EXCEPTIONAL VALUE in 50-in. TAFFETI PRINTED LINENS, including the Accumulation of two of the largest Cretonne Printers in the



K26 650 yds. 50-in.
Hand - printed
Taffeta, small trellis
design, in green, blue,
mauve and rose.
Slightly imperfect.
Usual price $2/11$ yard.
Sale price 1/3d. ..



K27 875 yds. 50-in.
Heavy Repp Cre-
tonne, in medium size
old English design,
pretty chintz colours
on white ground.
Usual price $3/11$ yard.



K28 560
Taffeta,
large flor-
sign, with
stripe bac-
Usual price
Sale price



K29 375 yds. 50-in.
Hand - printed
Double Warp Cre-
tonne, elegant French
design, in charming
chintz colours on
ivory-cream ground.
Usual price 4/9 yard.



K30 590 yds. 50-in.
Hand - printed
Double Warp Cre-
tonne, elegant French
design, in charming
chintz colours on
ivory-cream ground.
Usual price $5/11$ yard.



K31 480
Heavy T
antique
design, i
tones o
ground.
Usual price
Sale price



K32 345 yds. 50-in.
Hand-printed Linen,
very large Georgian
design, in several dif-
ferent treatments of
colour.
Usual price $6/11$ yard.
Sale price 3d. ..



K33 495 yds. 50-in.
fine quality Mercer-
ised Shadow Taffeta,
in well covered
English design, with
wine shades predom-
inating.
Usual price $8/11$ yard.
Sale price 3/11d. ..



K34 280
fine Merce-
dow Ta
bethan o
typical co
Usual price
Sale price

We cannot send patterns of Sale Goods, but will supply any
REMNANT DAYS, Saturdays, January 18th and 25th

It is through the cumulative effect of 20 years' continuous growth, with its unique record of

Tore than a Million satisfied Customers

Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to
re High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

NS IN TAPESTRIES, BROCADES, AND Special Page of BARGAINS in CASEMENT CLOTH
DAMASKS. VELVETS, TABLE COVERS and CUSHIONS

EMNANT DAYS Saturdays, January 18 and 25.



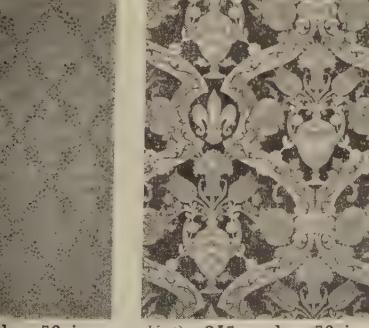
s. 50-in.
Antique
Colours:
vive, and
rab.
2/6 yard.
1 6 1/2 ..

Usual price 2/3 yard.
Sale price 1/6 1/2 ..



ds. 50-in.
Tapestry,
non cream
nd.
3/11 yard.
2 6 ..

Usual price 3 6 yard.
Sale price 2 3 1/2 ..



ds. 50-in.
ility Part
sk. Plain
M auve,
e, green.
4/6 yard.
2/9 ..

Usual price 7/11 yard.
Sale price 3/11 ..

Usual price 9/11 yard.
Sale price 4/11 ..

o above we have 200 to 300 similar bargains in Tapestries,
Damasks, Brocades, Silks, etc.



K42 1,200 yds. 50-in.
Reversible Washing
Damask. Colours:
Green, rose, blue,
brown, mauve, with
white stripe.

Usual price 2/3 yard.
Sale price 1/6 1/2 ..



K43 355 yds. Fine
quality Tapestry, in
self shades, reds and
greens..

Usual price 3/11 yard.
Sale price 1/11 1/2 ..



K45 295 yds. 50-in.
Antique Damask,
with imberline stripe.

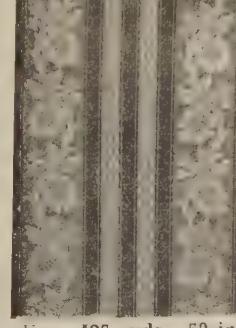
Colours: Rose and
green.

Usual price 3 6 yard.
Sale price 2 3 1/2 ..



K46 325 yds. 50-in.
Heavy Tapestry,
design and colours of
rich Genoa velvet on
cream ground.

Usual price 3 11 yard.
Sale price 2 6 1/2 ..



K48 245 yds. 50-in.
All-wool Tapestry,
on red or green
ground.

Usual price 7/11 yard.
Sale price 3/11 ..

K49 425 yds. 50-in.
Silk Damask, in rose
and cream, green and
cream, blue and
cream.

Usual price 9/11 yard.
Sale price 4/11 ..



K51 150 Real Mohair Table
Covers, curl pile centre, unfringed.
Colours: Green, brown, red, blue.
terra cotta.

Sizes ... 2 x 2 2 x 2 1/2 2 x 3 yds.
Usual price ... 25/6 32/6 39/6 ea.

Sale price ... 16/9 22/6 29/6 ..

K52 2,300 yds. 31-in. Dainty Printed
Casement Cotton, in trellis and
small detached design,

Usual price per yd. 10/3d.

Sale price per yd. 5 1/2 d.

K53 1,250 yds. 50-in. Reversible
Herringbone Sheeting, in cream,
green, blue, rose, and red.

Usual price per yd. 1/5 1/2

Sale price per yd. 9/6d.

K54 975 yds. 50-in. heavy quality
Mercerised Coteline, for case-
ments and curtains, small trellis
design, in cream, ivory, rose, and
blue. Usual price per yd. 2/9

Sale price per yd. 1/9 1/2

K55 1,450 yds. 50-in. Linen Plush,
splendid appearance and excellent
for wear, in six good shades.

Usual price per yd. 3/3

Sale price per yd. 2 3



K56 500 yds. 50-in. handsome
Blue Velvet, with dull gold tinsel
grounds. This is the surplus left
over of the actual velvet manufac-
tured and used in the last Coronation
Service in Westminster Abbey,
and is both an interesting fabric and
a great bargain.

Usual price per yd. 16/9

Sale price per yd. 8/11



K57 750 well-filled Bro-
Cushions, size 16 in. x 2
trimmed cord.

Usual price 5/6

Sale price 2 6

K58 1,750 Cushion Squares,
from stock samples and rem-
ainder of taffeta, silk brocade and tap-
will be offered each day of S

6d., 9d., 1/-, 1/3, 1/6

K59 2,400 yds. 50-in. Wool
ment Cloth, small lattice desig-
cream only.

Usual price per yd.

Sale price per yd.

K60 1,700 yds. 50-in. heavy
wool Unshrinkable Case-
Cloth, in deep cream only.

Usual price per yd.

Sale price per yd.

K61 725 yds. 50-in. Merce-
Curtain Canvas, rich effec-
curtains, casements, etc., in
green, rose, and blue.

Usual price per yd.

Sale price per yd.

K62 850 yds. 50-in. Merce-
Velour, with a beautiful
effect, in rose, blue, crimson
green. Usual price per yd.

Sale price per yd.

K63 3,500 yds. 48-in. Merce-
Casement Cotton, in cream

Usual price per yd.

Sale price per yd.



K64 75 pairs Bordered Cur-
in green, rose, red, or blue
sheeting, with an artistic
border, 4 ft. x 10 ft.

Usual price per pair

Sale price per pair

We do not send patterns of Sale Goods, but we will supply any length

1 yard upwards on receipt of remittance and subject to being unsu-

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Bargains in Silk, Velvet and Cloth Curtains



150 pairs Reversible Woollen Curtains, with a rich border, produced from old needlework, 4 ft. x 10 ft. Colours: Greens, blues, violets, reds.

Usual price per pair 23/6
Sale price per pair 15/9

64 pairs Heavy Cloth Curtains, a handsome border, reproduced from an old Gobelin tapestry, 4 ft. x 10 ft. Colours: Red, blue, green.

Usual price per pair 57/6
Sale price per pair 42/6

20 sample pairs Velvet Curtains, in 1 or 2 pair lots, trimmed with antique braids, 4 ft. x 10 ft.

Usual prices per pair 75/- to 84/-

Sale price per pair ... 45/6

20 pairs Silk Curtains, sample pairs, in various styles, colours, lined and interlined, 4 ft. x 10 ft.

Usual prices ... £6 6 0 to £7 7 0
1 at one price to clear 79/6 pair



K72 85 pairs of rich Mercerised Coteline or Cotton Satin Curtains, with a woven brocade border, suitably lined, in cream, blue, rose, green, etc., 4 ft. x 10 ft.

Usual price per pair 42/6
Sale price per pair 27/6

K74 45 pairs Antique Velvet Curtains, in rose, green, blue, or red jaspé velvet, with a woven velvet border, 4 ft. x 10 ft.

Usual price per pair 49/6
Sale price per pair 37/6

K76 35 pairs Antique Reversible Canvas Curtains, with a border to match, in four different colours, 4 ft. x 10 ft.

Usual price per pair 25/6
Sale price per pair 18/9

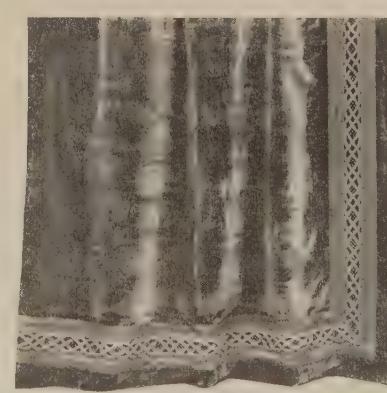
K78 35 pairs Cream Jaspé Taffeta Curtains, with a printed border of fruit and flowers, suitable for bedrooms, 4 ft. x 10 ft.

Usual price per pair 23/9
Sale price per pair 13/9



45 pairs rich Satin Curtains, a silk crepeline border, in green suitably lined, 4 ft. x 10 ft.

Usual price per pair 75/-
Sale price per pair 47/6



K80 12 pairs Fine Silk Velvet Curtains, trimmed with a rich antique braid, suitably lined, in dark blue and rose only, 4 ft. x 10 ft.

Usual price per pair £7 7 0
Sale price per pair £4 7 6

CIAL NOTICE.—On Remnant Days, Saturdays, January 18th and 25th, shall offer at less than half price a great number of Silk, Velvet, Taffeta, other Curtains, Casement Curtains, Draperies, loose Covers, etc., made in a large mansion but never delivered owing to financial difficulties. Also 20 pairs of Brocade, Velvet, and other Curtains that have been used for months only in a large house at Trowbridge. The latter are being sold at a big sacrifice as soiled or imperfect goods.

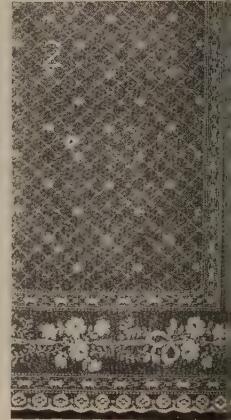
LACE CURTAINS.

Hamptons' Entire Stock of Lace and Muslin Curtains, Piece Net Bise by the yard is being cleared at reductions varying from



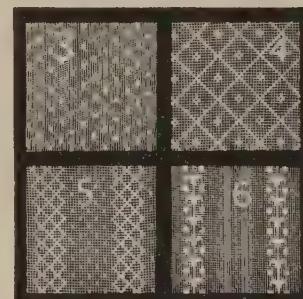
Hamptons' No. 1. Scotch Net Curtains, 52 in. wide, 3 yards long.

Usual price 5/3 per pair.
Reduced to 2/9 ..



Hamptons' No. 2. Scotch Net Curtains, 52 in. wide, 3 yards long.

Usual price ...
Reduced to ...



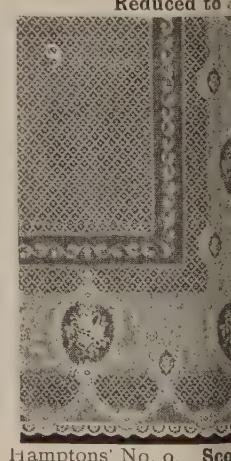
Allover Pattern Nets for Casement Curtains or Bed Draperies, all 50 in. wide.

No.	Usual price.	Reduced to
3.	10/2d.	7½d. per yd.
4.	1/1½	8½d. ..
5.	1/3½	10½d. ..
6.	1/4½	1/- ..



Hamptons' No. 8. Scotch Net Curtains, 52 in. wide, 3 yards long.

Usual price 6/11 per pair.
Reduced to 4/11 ..



Hamptons' No. 9. Scotch Net Curtains, in two sizes.

60 in. wide, 3 yards

Usual price 8/6 Reduced to ...

60 in. wide, 3½ yards

Usual price 9/11 Reduced to ...

It is through the cumulative effect of 20 years' continuous growth, with its unique record of

More than a Million satisfied Customers

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contains at LESS THAN COST PRICE.



Hamptons' No. 11. Scotch Net Curtains, 60 in. wide, 3½ yards long.
Usual price 11/9 per pair.
Reduced to 7/3 "

o. Scotch Net Cur-
side, 3 yards long.
al price 9/6 per pair.
uced to 6/6 "
yards long.
price 10/9 per pair.
ed to 7/6 "



Hamptons' No. 13 Marie Antoinette Real Lace Curtains, 50 in. wide, 3½ yards long.
Usual price 21/- per pair.
Reduced to 13/9 "

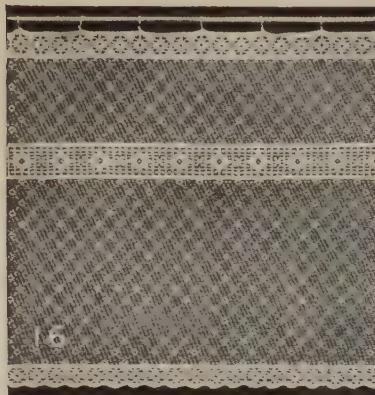
12. **Marie Antoin-**
ce Curtains, 56 in.
long
1 price 19/9 per pair
13/6 " "



Hamptons' No. 15. **Marie Antoinette** Real Lace Curtains, 54 in. wide, $3\frac{1}{2}$ yards long.
Usual price 27/9 per pair.
Reduced to 19/9 "

14. Marie Antoinette Curtains, 56 in. long.
price 22/6 per pair.
red to 16/9

Lots of 2 and 3 pairs of a pattern soiled, clearing at
HALF PRICE.



Hamptons' No. 16. **Brise-Bise Curtain Net** by the yard.

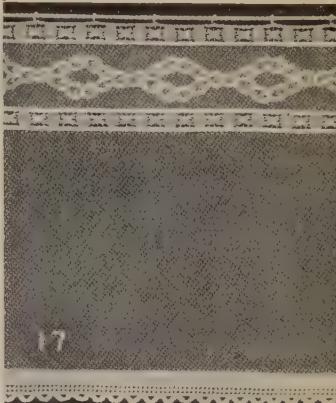
Usual price Reduced to



Hamptons' No. 18. **Marie Antoinette**
Real Lace Curtains, 56 in. wide,
3½ yds. long. Usual price 32/9 pair
Reduced to 22/6 ..



Hamptons' No. 20. Rich Swiss Embroidered Lace Curtains, in both single and double borders.
60 in. x 3½ yds., single border
Usual price 27/9 Reduced to 17/9 pair
60 in. x 3½ yds., double border
Usual price 33/9 Reduced to 21/9 pair

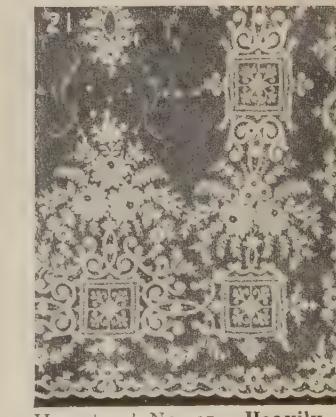


Hamptons No. 17. **Brise-Bise** or
Tain Net by the yard.

Usual price Reduced



Hamptons' No. 19. **Marie Antoinette**
Real Lace Curtains, 60 in. wide
4 yds. long. Usual price 42/9
Reduced to 29/9



Hamptons' No. 21. Heavily
brodered Swiss Lace Curtain
both single and double borders
60 in. x 3½ yds., single border
Usual price 33/9 Reduced to 21/9
60 in. x 3½ yds., double border
Usual price 39/9 Reduced to 25/9

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dition to the whole of Hamptons' enormous stock of HAND-WOVEN
BLE DAMASK, LINEN and COTTON SHEETS, BLANKETS and
GENERAL HOUSEHOLD LINEN at

XTRAORDINARY REDUCTIONS

Sale includes several thousand pounds' worth of good, reliable quality
e Cloths in all sizes, Napkins, Towels, etc., all of which are being cleared at

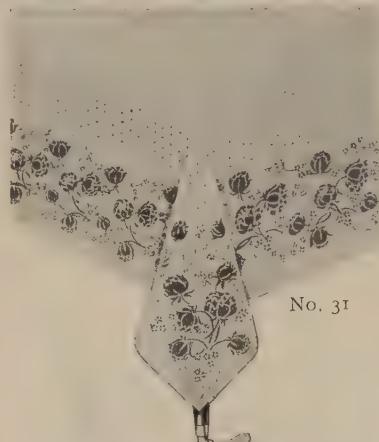
HALF FACTORY COST PRICE

in consequence of slight faults in the weaving.



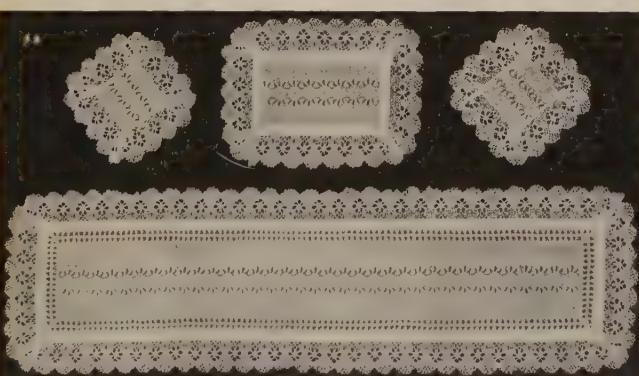
Hamptons' No. 30. A strong **Damask**
oth, in two sizes only, clearing
ider cost price, as illustration.

Size Usual price Reduced to
s. x 2 yds. 6/11 4/6 each
x 2 1/2 yds. 7/11 5/9 ..

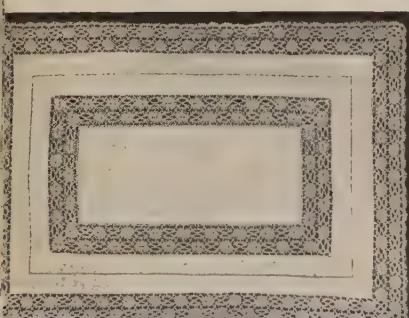


Hamptons' No. 31. A most excel-
lent **Cloth** for hard wear, as illus-
tration.

Size Usual price Reduced to
2 yds. x 2 1/2 yds. 9/6 5/11 each



Duchesse Set. No. 32



Pillow Case. No. 33.

Hamptons' No. 32. A charm-
ing **Lace and Embroidered**
Muslin Duchesse Set, size
13 in. x 45 in., as illustration.
Usual price 3/6 set
Reduced to 1/6 1/2 ..

Hamptons' No. 33. **500 strong**
Linen and Lace Pillow
Cases, size 20 in. x 30 in.,
as illustration.

Usual price 10/9 each
Reduced to 6/11 ..



6 for 5/11 6 for 14/9
6, 10/9 6, 16/9



Hamptons' No. 35. **Lace Trimmed**
Tray Cloth, size 16 in. x 24 in.

Usual price 2/11 each
Reduced to 1/6 ..



Hamptons'
No. 36.
600 Heavy
Damask
Cloths, in
one size only



Hamptons'
No. 37.

A Useful
Well covered
Cloth.

Size 2 yds. x
2 1/2 yds.

Usual price
9/11 each

Reduced to
6/3 each

Usual price 3/11, 4/11, 5/11, 7/6, 8/9, 9/11
Clearing at 2/11, 3/11, 4/11, 5/11, 6/11, 7/11

5,000 Plain Linen Pillow Cases, made
ing remnants, 20 in. x 30 in. Worth
Clearing

REAL IRISH LINEN FACE T

Cleaning in lots of half-dozen

6 for	5/11	6 for	9/11
6, ..	6/11	6, ..	11/9
6, ..	7/11	6, ..	13/9
6, ..	8/11	6, ..	15/9
6, ..	9/11	6, ..	17/9

HAMPTONS PALL MALL
NEXT NATIONAL GALLERY LONDON

HAMPTONS
NEXT NATIONAL GALLERY
PALL MALL
LONDON S.W.

It is through the cumulative effect of 20 years' continuous growth, with its unique record of

More than a Million satisfied Customers

Hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

The TABLE CLOTHS that are slightly d in weaving will be cleared at HALF PRICE.

Table Cloths. No. 38.

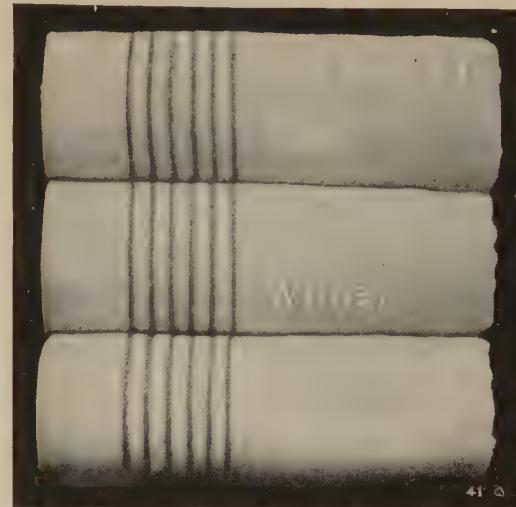
Size	Usual price	Reduced to
2 yds. x 2 yds.	14/9	10/9 each
2 " x 2½ "	18/9	13/9 "
2 " x 3 "	22/9	16/9 "
Napkins.	27 in. x 27 in.	22/9 16/9 doz.

No. 38

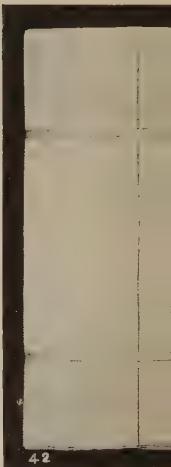
HEM STITCHED COTTON SHEETS

washed ready for use, best quality, in both single and double bed sizes.

Usual prices 16/9, 18/9, 22/9, 27/9 pr. Clearing at 11/9, 14/9, 17/9, 21/9 "



REAL IRISH LINE SHEET



SPECIAL VALUE IN COTTON SHEETS

Hamptons' No. 40. Exceptionally heavy Cotton Sheets, 2,000 pairs.

Size 2 yds. x 3 yds.

Usual price 11/9 pair. Reduced to 8/11 ..

Size 2½ yds. x 3½ yds.

Usual price 15/9 pair. Reduced to 12/6 ..



0. 39. 250 Lace-trimmed Tea towels, 36 in. x 36 in. Usual price 6/11 each. Reduced to 3/6 ..

Hamptons' No. 41. 350 pairs Real Witney Blankets, all wool.

Single Bed size. Usual price 18/9 Reduced to 12/9

Double Bed size. 29/9 19/9



Hamptons' No. Linen Sheets, dreds of pairs in medium, and h makes, plain hem and also in a varie fancy stiches.

Single Bed size

Usual price	Reduc
22/9	16/9
25/9	18/9
28/9	21/-
31/9	22 9
32/9	25 9
36/9	28 9
39/9	32 9

Double Bed size

Usual price	Reduc
36/9	29/9
42/9	33 9
49/9	42 9
58/9	49 9
67/9	59 9
78/9	69/9

Hamptons' No. Real Irish Damask Table Cloths and Napkins.



Hamptons' No. 43. Lace-trimmed and richly embroidered Afternoon Tea Cloths, size 36 in. x 36 in. Usual price 11/9 each. Reduced to 6/3 ea.

No. 44

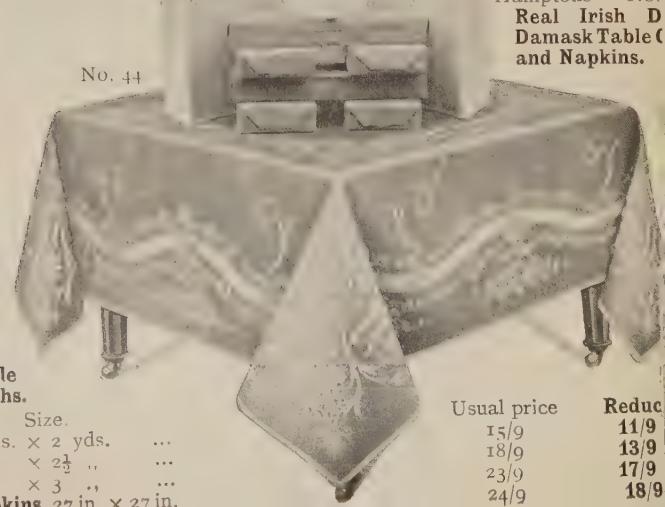


Table Cloths.

Size 2 yds. x 2 yds. ...

2 " x 2½ " ...

2 " x 3 " ...

Napkins 27 in. x 27 in.

Usual price 15/9 13/9

18/9 17/9

23/9 24/9

Reduc 11/9

13/9

17/9

24/9

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WOVEN IRISH LINEN TABLE CLOTHS AND NAPKINS,
clearing at LESS THAN COST PRICE.

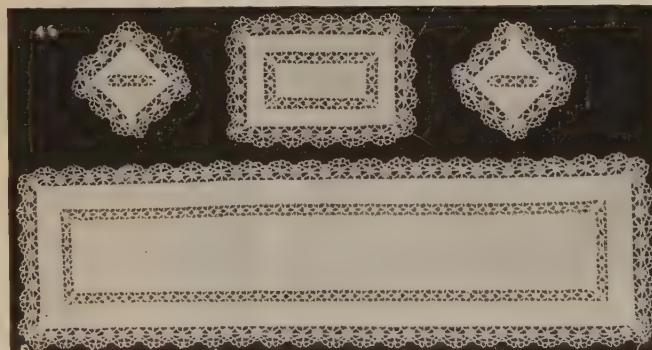


No. 45

2 yards x 2 yards.
Usual price 17/9 each.
Reduced to 12/9 ..

2 yards x 2½ yards.
Usual price 22/9 each.
Reduced to 16/9 ..

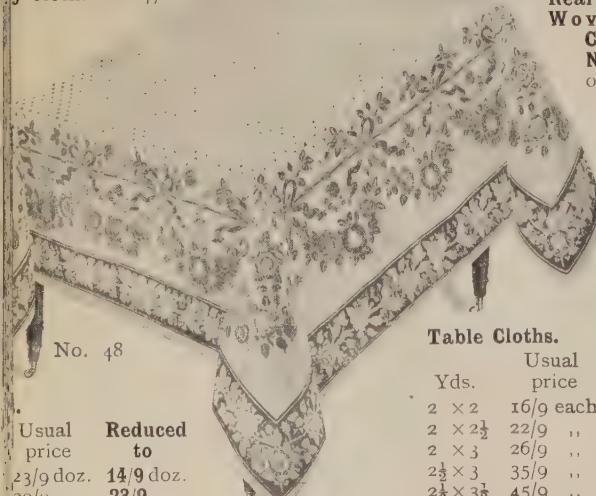
Hamptons' No. 45. Hand Woven
Double Damask Table Cloths.
various sizes only.



Hamptons' No. 46. Lace-trimmed
Duchesse Set. Size 13 in. x 45 in.
Usual price 4/6 Reduced to 2/3 the set.

Hamptons' No. 47. Hemstitched Tray
Cloth, with lace insertion.
Size 16 in. x 24 in.
Usual price 2/6 Reduced to 1/4½ each.
Size 20 in. x 30 in.
Usual price 3/11 Reduced to 2/2 each.

Cloth. No. 47.



No. 48

Usual price Reduced to
23/9 doz. 14/9 doz.
29/9 .. 28/9 ..

Table Cloths.

Yds.	Usual price	Reduced to
2 x 2	16/9 each	13/6 each
2 x 2½	22/9 ..	17/9 ..
2 x 3	26/9 ..	21/9 ..
2½ x 3	35/9 ..	28/9 ..
2½ x 3½	45/9 ..	38/9 ..

CONTRACT SURPLUS GOODS, such as odd lots of Glass and
Dusters, Rubbers, Table Cloths in various sizes with a device in
Napkins, etc., etc., will be marked at

PRIC



Hamptons' No. 49.
Hand Woven
Double Damask
Table Cloths, with
Napkins to match.

Table Cloths.	Usual price
2 yds. x 2 yds.	16/9
2 .. x 2½ ..	22/9
2 .. x 3 ..	26/9
2½ .. x 3 ..	35/9
2½ .. x 3½ ..	45/9

Napkins.
27 in. x 27 in. 29/9 doz.

Hamptons' No. 50.
Superfine Quality
Irish Double
Damask Table
Cloths and Nap-
kins.

Table Cloths.	Usual price	Reduced to
Yds. 2 x 2	22/9	16/9
2 x 2½	29/9	21/9
2 x 3	34/9	25/9

Napkins.	Usual price	Reduced to
Ins. 27 x 27	38/9	27/9

per doz.



Hamptons' No. 51.
Extra Superfine
Hand Woven Irish
Linen Damask, from
our own factories.



Table Cloths

2 x 2 yds.	16/9
2 x 2½ ..	22/9
2½ x 3 ..	26/9
2½ x 3½ ..	35/9
2½ x 3½ ..	45/9

Napkins.	Usual price	Reduced to
27 in. x 27 in.	49/9 doz.	39/9 doz.

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Glass at Clearance Reductions. Special Bargains in China Department

"Wellesley" service. Finest blue glass, with design.

	s. d.
..	4 6
..	4 6
..	6 0
Glasses	8 0
"	2 0
Wublers	4 6
"	9 0
ers ..	7 8
ter ..	4 8
..	£2 10 6

above supplied only.

ystal Wine glasses left over contract.

	s. d.
.. doz.	2 9
..	2 9
ers ..	2 9
..	4 11

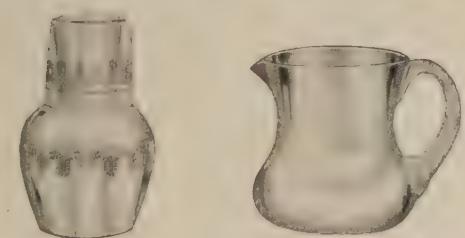
ine Cut. 2 pt. size. 2/6 each.

Bedroom Bottle and Glass. Nicely etched design. 10d. each.

SPECIAL BARGAIN.



REMARKABLE OFFER.



G403.

Fine quality moulded Glass Dishes.

8 in. ... 1/4	Reduced to 8d.
9 in. ... 1/4	" 10d.
10 in. ... 1/9	" 1/1
11 in. ... 2/1	" 1/4

G404.

Plain Glass Jugs. Good quality.

1 pt.	1 1/2 pt.	2 pt. size
7 1/2 d.	9 d.	10 1/2 d. each



G406.

Fine quality moulded Glass Dishes.

8 in. ... 1/4	Reduced to 8d.
9 in. ... 1/4	" 10d.
10 in. ... 1/9	" 1/1
11 in. ... 2/1	" 1/4



G408.

Fine quality moulded Glass Candlestick, handsome shape.

Usual price	Sale price
3/-	2/4



G407.

Fine quality Flower or Salad Bowl, with gilt edge. 2/4

ers' Stock of Finest English Crystal Samples cleared at less than half actual cost price.

Special Offer of Tea Services

.. at ..

Clearance Prices.



G440

Hamptons' "Lowestoft."

Fine Staffordshire China, decorated with wreath of flowers in antique colours, reproduction of fine old Lowestoft design.

Usual price	Sale price
Tea Service, 40 pieces	21/-

Usual price	Sale price
Breakfast Service, 29 pieces	14 9



G441

Hamptons' "Swansea."

Fine Staffordshire China, decorated with old English rose design in antique blue.

Usual price	Sale price
Tea Service, 40 pieces	21/-
Breakfast Service, 29 pieces	21/-

Usual price	Sale price
" 51 "	45/-



G442

Luncheon Tray, with revolving polished wood stand, fitted with blue onion pattern dishes.

Sale price 8/- complete



G443

Hamptons' "Indian Tree."

Dessert Service, fine Staffordshire with richly decorated in the original pink, green, and blue colours. 18 pieces, comprising 12 plates and 6 dishes.

Usual price

Sale price

HAMPTONS' COLOURED GLAZE ART POTTERY

Stocked in green, red, pink, heliotrope and blue.



G444

Flower Vase.

Usual price	Sale price
6 in. ... 1/6	1/1
8 in. ... 2/6	1/8
10 in. ... 3/9	2/8



G445

Bulb Bowl.

Usual price	Sale price
6 1/2 in. diameter	2/-
7 1/2 in. ..	2/6
8 1/2 in. ..	3/6



G446

Candlestick.

Usual price	Sale price
5 in. ...	2/3
7 in. ...	3/6

Manufacturer's stock of Tea and Breakfast China, decorated with heavy sprays and gold finish, slightly blemished, at less than half usual prices: Tea Cups and Saucers, 5/6 dozen. Tea Plates, 3/6 dozen. Breakfast Plates and Saucers, 7/- dozen. Breakfast Plates, 4/- dozen. Basins, Jugs, Egg Caskets, Bread and Butter Plates, etc., in stock at proportionate prices.

To make room for 1913 designs our entire stock of Dinner, Tea, Breakfast, Dessert, Toilet, and Table Glass Services will be cleared at less than actual cost price. Also a large selection of ornamental and useful China and Glass at greatly reduced prices.

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Great Bargains in DINNER SERVICES TOILET SETS at Clearance

Hamptons' Indian Tree" Earley Morning Tea Set

G410

Illustrated. Fine Staffordshire China, beautifully decorated in the original red, green, and blue colours, finished with gold. Complete, on Oak Tray a fancy cane coloured c.

Single Set ... 8/6
Double Set ... 11/9

Hamptons' Pevensey" Inner Service

G411

Illustrated. Fine Staffordshire ware, decorated with neat design in dark blue.

52 pieces ... 15/-
67 " ... 22/6

Hamptons' Swansea" Inner Service

G412

Illustrated. Fine Staffordshire ware, decorated with old English rose design in antique blue.

52 pieces £1 1 0
67 " 1 12 6
100 " 2 12 6

Hamptons' Sandown" Inner Service

G413

Illustrated. Fine Staffordshire ware, nicely decorated with festoons of natural coloured roses and leaves.

52 pieces £1 5 0
67 " 1 17 6
100 " 2 17 6



Flower Bowls



G420

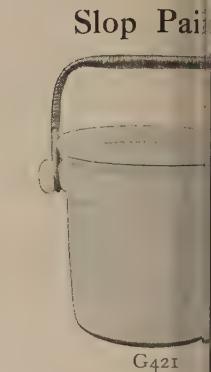
as illustrated. Quaint octagonal shape and design, a reproduction of the old Mason in the old red and green, etc., colouring.

8 in. ... 3/6 9 in. ... 4/3 each

Hamptons' "Cecil" Toilet Set

as illustrated. Prettily decorated with pink roses, basket of natural coloured flowers and green ribbons, finished gold.

Single Set, 5 pieces ... 8/11
Double Set, 11 " ... 20/-
(including Sponge Dish)
Toilet Pail 6/9



G421
White with patent splashable cover ...

Hamptons' "Torby" Toilet Set

as illustrated. Fine reproduction of the old Peony design, in dark slate-blue on white.

Single Set, 5 pieces ... 7/11
Double Set, 11 " ... 17/11
(including Sponge Dish)
Toilet Pail 5/6



Hamptons' "Welbeck" Toilet Set

G426
as illustrated. Fine Staffordshire ware, with handsome design in mosaic blue.

Single Set, 5 pieces ... 6/9
Double Set, 11 " ... 14/9
(including Sponge Dish)
Toilet Pail 4/3
Sponge Bowl 1/6



A great variety of **Odd Ewers and Basins** are being cleared at less than 1/-
Prices range from 2/9 the Ewer and Basin.

It is through the cumulative effect of 20 years' continuous growth, with its unique record of

more than a Million satisfied Customers

hamptons' Great January Sale has come to be universally recognised as THE ANNUAL OPPORTUNITY to High-class Home Furnishings at reductions which unquestionably effect a great saving to every purchaser.

RECEDENTED BARGAINS IN IRONMONGERY DEPARTMENT



' Special Model Brass Club Curb, seats covered in pegamoid. ft. 0 in. x 15 in. and 4 ft. 3 in. x 15 in., all inside base.

Usual price £5 15 0 Sale price £4 10 0

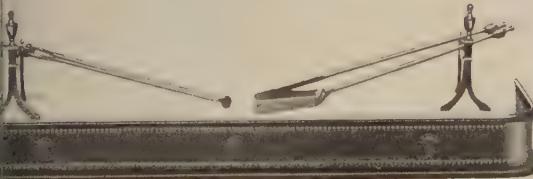


Design in Pierced Brass Curb Suite. Sizes from 3 ft. 0 in. to 4 ft. 0 in. x 12 in., all inside.

Usual price 52/6 Sale price 39/6



31/6
24/6 H₄ Brass Companion Set. Usual price 15/-
Sale price 11/-



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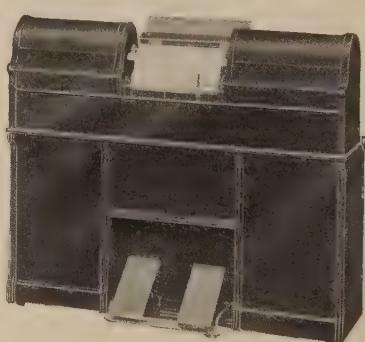
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